

Eastern Rebab Player.

THE MUSIC AND MUSICAL INSTRUMENTS OF THE ARAB

WITH

INTRODUCTION ON HOW TO APPRECIATE ARAB MUSIC

BY

FRANCESCO SALVADOR-DANIEL

Director of the Paris Conservatoire of Music under the Commune of 1871

Edited with Notes, Memoir, Bibliography and Thirty Examples and Illustrations.

BY

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To

GRANVILLE BANTOCK, M.A.,

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MEMOIR OF
FRANCESCO SALVADOR-DANIEL.

Walking in the streets of Paris you elbow thousands of passers-by to whom you do not pay the least attention. They are individuals without individuality the multitude, the mass, the flock. They are the happy, the joyous, the peaceful, the dependents of the law. But besides these, pass and repass—sad sometimes, dreamers often, poor always—fine and striking figures, that have a physiognomy, a colour, a relief, an originality, a date, a signification: they are artists, poets, thinkers, searchers, restless vagabonds—enamoured of glory, infatuated with idle fancies, indulgers in dreams. They are chosen by Nature, full of intelligence and of heart. They know how to love, they feel enthusiasm, they have the sense of life. And the crowd, the ignorant the Philistines—covers them with disdain, with injuries. The crowd only sees the worn coat seams! But I know the crowd and it is bad knowledge: I know it.—"At Home in Paris," by Blanchard Jerrold (1871).

HEINE warned those who fought with him in the War of Liberation, that they must expect their names to be uttered with slander in Philistia. That is the penalty all soldiers of progress must pay. If they are fortunate enough to win a place in the annals of men, their fame

may live it down: if not, their portion is a sneer or silence. For instance, take Wagner's anarchical tendencies and the part he played in the Dresden rebellion of 1849. In those days "the crowd," the Philistines, looked upon Wagner as one of Blanchard Jerrold's "restless vagabonds," and covered him with disdain and injury. He was wanted by the police, and declared a "dangerous political" with no less a person than the arch-anarchist, Bakunin. But to-day, Wagner is among the world's elect, and those same delectable occupants of Carlyle's "thousand gigs of respectability"—the "crowd"—now profess to see his rebellion in the light of a harmless escapade. That is to say, Wagner has arrived at the portals of Fame, and there you never see the "worn coat-seams" that Jerrold speaks of.

'Twas ever thus. No matter if one is a thousand-fold genius, unless he is one of the *arrivés*, the crowd—the narrow, ignorant, mutable many, who only see the "worn coat-seams," cross themselves and pass on. Unless, mark you! the "worn coat-seams" dares to tell of his "idle fancies," and more so to practise them; then, God help him! all the genius in the world will not save him from their abuse and calumny.

Such is the case of a certain Salvador Daniel, musician and savant, composer of the "Chansons Arabes," author of "La Musique Arabe," and direc-

tor of the Paris Conservatory of Music, the successor of Auber and predecessor of Ambroise Thomas. But alas! he was not among the *arrivés*, albeit a director of the Paris Conservatory: for it so happened that his directorship did not come from the "crowd," but from the citizens of the "worn coat-seams" themselves, who, once upon a time, tried to save the "crowd" from its sloth and ignorance. Their attempt is known in history as the Paris Commune of 1871. So Salvador Daniel is only one of the "worn coat-seams," after all, and the "crowd" must assert its prerogative of disdain or injury towards him. Thus we have authoritative works ("Grove," for instance) completely ignoring him, whilst others, in damning with faint praise (I will speak of his calumniators later) say "he was not without merit," or that "he would perhaps have made a name for himself," if "only he had lived a respectable life." Bah! He had sufficient merit to die for his convictions, and those who live the "respectable life" need have no fears for his name. Even should it fade in the annals of music, it will be ever fresh in the hearts of those of the "worn coat-seams"

Francesco Salvador-Daniel was the eldest son of Don Salvador Daniel, a Spanish nobleman and

officer, who, after supporting the Carlist rebellion of 1830, fled with Don Carlos across the French frontier. Don Salvador had his property and estates confiscated, and eventually settled at Bourges, as a teacher of languages and music, becoming later the organist at the cathedral, and professor of singing, piano and harmony, at the Collége Royal and Ecole Normale. He gained some reputation as an advocate of the Gallin (Chevé) system, and as the author of several educational works, highly praised by Fétis and Castil-Blase—"Grammaire Philharmonique," etc (1836-7), "Alphabet Musical" (1838), "Commentaires de l'Alphabet Musical" (1839), "Cours de Plain Chant" (1845), and "Guide de l'Instituteur pour l'Enseignement du Chant" (1847). I purposely enumerate the works as the father and the son have been confused in authoritative quarters, viz., Fétis, in his "Histoire Générale de la Musique," the British Museum Reading Room catalogue* and at the Bibliothéque National, Paris.

Francesco Salvador was born, says Mendel, at Paris in 1831. He received his schooling at the Ecole Normale at Bourges, where his father settled down soon after his birth, and his father and uncle gave him his musical education, the former having him as a chorister in the cathedral, and teaching him the piano, violin and theory, whilst the latter, who was an

* This has since been altered at my request.

army bandmaster, no doubt imparted to him the "good practical knowledge of wind instruments" which Salvador* possessed.

In 1843, Daniel *père* and the family removed from Bourges, but where to is not known. However, in the mid-forties, one of the many aspirants for fame who made their appearance at the Paris Conservatoire was young Salvador The gay city was then on the full tide of *Opéra Bouffe*, and all serious art had become subserved to this "intelligent musical persiflage." In such an atmosphere, the enthusiastic Salvador, straight from the provinces, with high-flown notions on art, was bound to suffer a rude awakening He was a very ordinary pianist, although on the violin he was considered quite a "capable performer." His *métier* was, however, composition, and in this, as his friend Paul Delbrett said, "he was a genius, who under happier circum-

* Having a double surname, he has been called both Salvador and Daniel. Lacál's "Diccionario de la Música" (1889), Playfair's "Bibliography of Algeria," actually mention him under both, evidently thinking they were different persons. In Algiers he was known by both. The "Annuaire de Algerie" speaks of him as M. Salvador, whilst a "Guide à Alger" says M. Salvador Daniel. His first contribution to the "Révue Africaine" was erroneously given as by Daniel Salvador, which was afterwards corrected. Delion ("Membres de la Commune"), Leighton ("Paris under the Commune," Rev. Ed.), Bernard ("Figaro," 1871), all refer to him as Salvador. It was by this name that he was known to his friends, and I use it throughout this memoir.

stances would have left an immortal name" But there never was room for genius in this workaday world of sheer industrialism. The normal, commonplace, practical man naturally falls into the mould which the normal, commonplace, practical world makes for itself, it has no place for the abnormal and uncommon, and it had no place for Salvador. Thus he found himself on the old Bohemian road *misère* that Murger speaks of in "La Bohème," by which everyone who enters the arts, without other means of existence than art itself, is forced to travel Poor Salvador, for sheer subsistence was compelled to cry a truce with the "crowd" (as Wagner did before him), and help to contribute to their mediocre tastes. And so we find him in the service of popular music publishers as a copyist, proof reader and arranger of dance music, comic songs, etc., besides doing all sorts of literary hackwork, writing musical and theatrical notices, an avocation which wellnigh broke his heart.

Salvador was for a long time without regular employment. He got introduced to Offenbach in the hope of gaining entry into his orchestra at the Théâtre Français, but without success At last he found a place as viola or second violin at the Théâtre Lyrique, a post he held for several years. Here he became very friendly with Delibes, then the accompanist at the theatre, and afterwards famous

as the composer of the delightful ballets, "Coppélia" and "Sylvia."

Meanwhile, Salvador became very much attracted by the life and art-work of Félicien David, whose "Le Désert" was the talk of Paris. David was an ardent St. Simonian, and when the "brotherhood" was dispersed in 1833, David and others set out on a mission to the East. They journeyed through Turkey, Palestine and Egypt, returning to France five years later. During his travels, David made a study of the music of the Orient which formed the basis of his "Mélodies Orientales" and "Le Désert" He had no more enthusiastic admirer than Salvador and the two became friends. Indeed, it is not at all unlikely that Salvador formed his earliest ideas of social revolution, which he afterwards espoused with fervour, from David's ecstatic communistic faith.

Salvador had long meditated upon "going abroad." He was one of those restless spirits, brimful of impulse. The struggle with *misère* had left an indelible imprint upon him, and years after he always spoke with great fervour, of his sufferings and aspirations as a youth in the "Quartier Latin." Like the wounded soul in Lamartine's "Les Préludes," the altar of his artistic faith had been swept away, and nothing save conflict would rekindle his manhood. All around he saw how noxious this so-called civilisation was to Art, and Heine's "Promised Land" was as bad as the rest. Ever since his

first acquaintance with David, the East had been calling him. Its strange primitive music, unsoiled by the rude breath of Western civilisation, completely enchanted him. A new land, a new people, a new art, meant conflict, and he soon made up his mind to set out on a similar quest to his master, Félicien David. But not to Egypt or Palestine, but Arab lands not yet known (at least musically)—i.e., Algeria, Tunis, Morocco and Kabylia. This was in 1853.

* * * * *

We next hear of Salvador settled in Algiers, residing in the Rue Rovigo as a professor of music, teaching principally the violin, whilst a Mlle Salvador, who lived with him, taught singing. From the day he landed in Algeria, Salvador, who was already a good all-round linguist, speaking Spanish and German, besides being a fair classical scholar, took up the study of Arabic. Having mastered the language, he began translating, under the *surveillance* of a friend named Cotelle, who was the interpreter at the Consulate at Tangiers, some of the ancient music treatises of the Arabs.

Salvador especially directed his attention to the problem which several Arab philosophers of the ninth and tenth century had propounded, the connection of their music with that of the Greeks He took a great interest in the Société Historique Algérienne,

and thus came in contact with many Orientalist savants, both Europeans and native, and among them Comte Randon, the Governor-General, and Berbrugger, the *conservateur* of the museum at Algiers, who took great interest in his study of Arab music. Salvador threw himself *con amore* into his work, travelling note-book in hand, frequently if not always dressed in native costume, thus getting in closer touch with the people, taking down *Noubas* songs and dance tunes just as he heard them sung or played. He not only mixed with the native musicians, but played with them at their concerts. He traversed every corner of the three provinces of Algeria. Tunis, which he considered was to Africa—from a musical point of view—what Italy was to Europe, was a place of special pilgrimage to him. Morocco and Malta also found him collecting airs. He even visited Egypt and Spain, so as to trace in the national song, the influence of European civilisation in one, and the persistence of a past Arab civilisation in the other. During his travels he collected no fewer than four hundred specimens of Arab music which he made the basis of his study.

One of the first results of his labours was an "Essay on the Origin and Transformation of several Instruments," contributed to a Madrid journal, the "España Artistica" in 1858, and reprinted in the "Révue Africaine" in 1863. But his

most important work was a lengthy study of Arab music in the "Révue Africaine" in 1862 and 1863. This was most enthusiastically received and was immediately published in book form by Bastide, Algiers, as "La Musique Arabe, ses rapports avec la Musique Grecque et le chant Grégorien: et Essai sur l'origin et les transformations de quelques instruments" (1863). Comte Randon, to whom the work was dedicated, was highly delighted with it, and graciously sent Salvador a purse of one thousand francs, in recognition of his services to the "Arts Mussulmans." Félicien David, Salvador's old master, also gave his praise, and promised to write an appreciative review in the Paris journals. The work was, however, dealt with in a lecture by J. B. Wekerlin, in March, 1864, before the Société des Compositeurs de Musique at Paris, when three of Salvador's "Chansons Arabes" were performed. "La Musique Arabe" is now a standard work on the subject,* and is referred to in Lacál's "Diccionario de la Música" as "a valuable work," whilst the *littérateur*, J. B. Wekerlin, speaks of this "interesting brochure" as "extremely rare" ("Musiciana," 1877). So rare indeed that the demand for it necessitated another edition. This was brought

* See Fétis's "Histoire de la Musique," Grove's "Dictionary," Engel's "Study of National Music," and Breitkopf and Härtel's "International Anthology of Musical Books."

out in 1879 by Jourdan, Algiers, who added a short essay of Salvador's, a "Notice sur la Musique Kabile" (1863), with fifteen specimens of Kabyle songs.

To fully estimate the value of Salvador's work, it must be understood that his theory was in direct opposition to his predecessors in this field of inquiry, viz., La Borde, Villoteau and Kiesewetter. These writers had allotted the "Messel" system (the seventeen third tones within the octave) to the Arabs in general. This Salvador denied. He, unlike his predecessors, did not seek to probe the character of Arab music from the ancient Arab treatises alone, nor did he look to Egypt or Arabia as the most likely field for inquiry. He set about his task, as we have seen, in nine years' *personal* investigation in a land (less influenced by Western civilisation) that could claim, besides its own traditional music, some vestiges of the great art of the Arabs of Spain. His work has therefore not only the value of being gathered at first hand by a practical musician and a specialist, but gathered in the very heart of Araby. After years of investigation, Salvador came to the conclusion that the Arab system (at least in Mauretania) was identical with the Greek, and denied that there was any trace of the "Messel" system (see "Explanatory Notes").

Our apostle of Arab music was not so much obsessed with the antiquarian side of his art, as to

neglect the æsthetic. Many of the Arab songs he arranged for voice and piano, set to French and occasionally to Spanish words These transcriptions and versifications were in a great part his own work, although he took many specimens from Victor Bérard's "Poèmes Algériens," and the works of Perron. Nine of the chansons were published by Richault; they were:

Algerian songs: "Ma Gazelle" (after the Arab air entitled "Maklas Zeidan"), "Heus ed-douro," "Chebbou-Chebban," "Yamina." Songs of Tunis: "Le Ramier," "Soleima" (words after a song by the ancient Mourakkich). Kabile songs: "Zohra," "Stamboul," "Klaa beni abbès."

He also published a "Chanson Mauresque de Tunis" in Spanish (Salazar, Madrid) and in French (Petit ainé, Paris).

Three of the above *chansons* were issued for male voice choir, with additional accompaniment for oboe and *tambour de Basque.* The whole of these songs were published prior to 1863. Later he published three more: "Le Chant de la Meule" (Kabile song, after the Khacidah), "L'Ange du Désert" (song of the Moors of Spain), "Marguerite" (Maltese song).

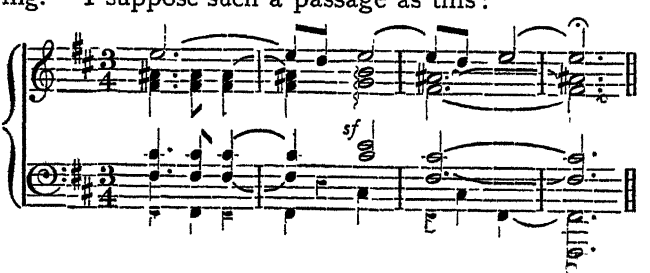
These "Chansons Arabes" reveal the high-water mark of genius, for there is as much Salvador as Arab in them. He took the rough, unpolished song of the Arab, and created a veritable art work out of it. On this account he has been decried by the anti-

quary, for the Arabs never had any harmonic system, as we shall see in Salvador's "La Musique Arabe." Notwithstanding the great variety of their instruments, nothing beyond unison, octave, the embellishments and perhaps pedal point, were ever admitted. But with Salvador, we must distinguish between the antiquary and the musician Salvador as the antiquary may be seen in his collection of "Chants Kabyles." There you have the music in its natural form But in the "Chansons Arabes" Salvador the musician stands revealed. In these latter, it seems to me, that he sought to show how the Arab would have presented his song had he reached the harmonic stage. Whilst retaining all the genre of Arab physiognomy, Salvador, following their quaint melodic intervals, struck out in an entirely new path in his harmony, modulation and accompaniment, as original as anything Grieg or the new Russian school touched upon. Salvador stands in relation to the Arabs, as Grieg does to the Norwegians or Borodin and Moussorgsky to the Russians.

Besides his songs, Salvador published three or four "Fantaisies Arabes" for piano (solo and duet), which were also arranged for orchestra and a *Nouba*. He also wrote several symphonic works, a suite of "Danses Arabes," some compositions for violin and piano (one, a "Chanson de Mai," was performed at the Société des Compositeurs in 1869), and piano-

forte pieces after the "theme and variation" style. All of these works were based on Arab *modes* or on Arab song.

Daniel Bernard wrote a notice of Salvador after his death in the "Figaro," and speaks thus of his compositions: "His works numbered three or four, not one of which is worth mentioning. They (Bernard refers to the 'Fantaisies,' which were the only works published beside the 'Chansons') are divagations on a crowd of themes, each more odd than the other. The composer's greatest fault was an absolute want of precision in mind. He lost himself in endless dissertation under the pretext of *fantaisie*." Just fancy a mere journalist trying to appreciate the work of this *revolté* musician. Why! Salvador himself had pointed out years before, in his "La Musique Arabe," that Europeans could not appreciate the beauties of Arab music at first hearing. And when to the *bizarrerie* of Arab music were added the rebel ideas in harmony and form of Salvador, no wonder this Bernard found him "wanting." I suppose such a passage as this:



which is the last four bars from the song, "L'Ange du Désert," must have shocked the poor man!

After the publication of "La Musique Arabe" and the "Chansons Arabes," Salvador found himself quite famous in Algeria, and looked upon as quite *the* authority in all appertaining to the native music. In the local musical circles he was considered a most important person, and besides a good private teaching connection, he was music professor at the Ecole d'Alger in the Rue Porte Neuve, and conductor of two musical societies, the Orphéon Algérien and the Harmonie d'Alger.

For some time he had been engaged upon an Arabian opera, which, says his friend, Paul Delbrett, contained "some charming melodies." The libretto which also came from the pen of Salvador, was founded on an Algerian episode prior to the French conquest. It was Salvador's hope, no doubt, to produce his *magnum opus* in its indigenous atmosphere. but, unfortunately, in the midst of his increasing prosperity, came a severe blow, which almost wrecked his life. He fell in love with a beautiful girl, the daughter of a merchant of Algiers, and they were betrothed. On the very eve of the nuptial day, his bride was stricken ill and died almost immediately. Salvador was prostrated with grief, and the unfor-

tunate affair so preyed on his mind that his friends were compelled to remove him from his work.*

When he regained his normal self, he decided to quit Algeria for ever. Paris once more loomed on his horizon, and to that city he set his face. Friends strove to deter him, pointing out that Paris after so many years' absence was like entering a new land, whilst his position in Algiers was now assured for him. Yet Salvador, like all inherent rebels, had unbounded faith in his powers As a teacher he flattered himself he would be as successful in Paris as Algiers. There was also his reputation as a *littérateur* and savant and his knowledge in general of the "Arts Mussulmans," which would for certain open a door to him. Moreover, he was considered a good conductor, and the thought of Paris acted more as a filip than a check to his ambitions in this direction. Finally, there was his Arabian opera, which he had longed to stage, and Paris offered good opportunities for that. And so, at the close of 1865, Salvador bade farewell to Algeria.

* * * * * *

From the day of his arrival in Paris, Salvador

* Pougin, in "Le Menestrel" (1871), says that the incident inflicted Salvador with a sort of malady of despair. In his supplement of Fétis's "Biographie Universelle," this belief grows into a statement that his mind became deranged. Finally in Ternant's article in the "British Bandsman" (1889), a lunatic asylum is brought in.

found himself readily admitted to the most influential literary and artistic circles,* and sought after as an authority, not only on Arabian music, but upon all ancient music. Dupleix says he had a good knowledge of the music of the Greeks, whilst M. Raoul Pugno informs me that he was a specialist on the plain-song.

In September and November, 1866, I find him contributing once more to the "Révue Africaine," in an article entitled "Fantaisie sur une Flûte Double" ("Instrument Arabe"), a most charming and original piece of writing

At the Société des Compositeurs de Musique, of which he was a member, Salvador lectured several times. Two of his subjects that I have noted were "La Facture des instruments primitifs pendant les premiers âges du monde" and "Les Chants cabirique ou gallique," the second lecture being published in the journal of the society.

In 1866 or 1867, having failed to get his opera mounted on a Paris stage, Salvador made arrangements to have it produced at Marseilles. Then it was found that the management demanded a larger sum than the composer could raise among his supporters, who were mostly Greek and Jewish mer-

* He seems to have been well known in musical circles, as Wekerlin in a lecture before the Société des Compositeurs de Musique in 1864, speaks of him as "well known amongst us."

chants engaged in the North African trade, and the whole scheme was abandoned. Salvador afterwards sent his score to Berlioz, who was so delighted with it that he promised to use his influence with Liszt to have the work produced at Weimar. Berlioz's death intervened and that ended all.

In 1867 was published at Paris a work entitled "Poésies populaires de la Kabyles," by Colonel Hanoteau, with examples of Kabile music by Salvador.

Belonging by birth to the "upper ten," the favours of the Tuileries had been practically extended to him, for his album of "Chansons Arabes" had just been reissued by Richault, and were quite the rage of the *salons*. This collection comprising twelve songs is now published in a very artistic volume by Costallat et Cie, Paris

In June, 1867, at the suggestion of Prince Napoleon, Salvador gave concerts, "antique et orientale," which were highly praised by the press. These concerts were given on a grand scale at the Maison Pompéienne in the Champs Elysées Here the orchestra, under Salvador's baton, performed for the first time in Paris his "Fantaisies Arabes." The success of these auditions led Salvador to establish a series of "Concerts for the People," after the style of the popular twenty-five centimes concerts of 1848. These concerts, which were given in a hall at the

bottom of the Rue St. Denis, revealed Salvador in a new *rôle.*

Salvador, like Courbet, Rochefort, Réclus and Vallés, was a true child of the rebellious sixties Although brought up a Royalist and strict Catholic, Salvador had long ago thought himself out of the slough of conservatism in politics and religion, and had become a revolutionary socialist ("very red," says Raoul Pugno) and an atheist In 1868-9 he became affiliated to the Socialist group in the sixth *Arrondissement*, and found his friends in Rochefort, then editor of the famous "Lanterne," Rogeard, the author of "Les Propos de Labienus," Vallés, who wrote that rebellious classic, "Réfractaires," Flourens, Arnould, Vermorel, Grousset, the very élite of revolutionary *littérateurs.* Andrew de Ternant says that it was Salvador's intercourse with the revolutionary party that kept him out of a good position under government patronage.

However, Salvador had now quite settled down to regular literary work. As a musical critic he was engaged in contributing the usual *causerie* to journals, revealing himself possessed of keen critical acumen He also became sub-editor of a musical periodical. Raoul Pugno ranks him highly as a critic, and both Pougin and Andrew de Ternant have praise for him, but as Pougin and Félix Clément point out, Salvador was far too unorthodox a critic and too uncompromising in his views to suit

the mediocrity of brains which he had to address, and as John Stuart Mill once remarked, originality is the one thing which unoriginal minds cannot feel the use of, and they soon found no use for Salvador.

"Salvador," says Daniel Bernard ("Figaro," 1871) "sincerely believed in a 'music of the future' which would be both social and democratic and while Courbet painted pictures under the inspiration of Proudhon, Salvador was in search of an opera in the same style."

"True art impulse can only come from the people," said Salvador, which was another way of putting the dictum of Wagner, that art was the result of a "common and collective need" of the folk. Thus it was revealed to Salvador how important was the relation of Art to Life, and the immediate necessity for the social revolution

Whether Salvador's revolutionary art-views were the outcome of his revolutionary social-politico views, or vice versa, I am not going to argue. The real artistic mind is inherently anarchistic, and readily assimilates fresh forms of expression with fresh forms of thought. I believe Salvador's "revolt," or for that matter all revolt, proceeds from deeper physical causes. Revolt is constitutional, and the same organisms that prompted Salvador as a rebel to the politico form in society, accounted for him as a rebel to the harmonic form in music. As to this let any student take up his "Chan-

sons Arabes" and in particular "L'Ange du Désert," "Le Ramier" and "Le Chant de la Meule," and he will see the æsthetic reflex of this revolt.

In the national folk-song Salvador naturally divined a vital force in the realisation of *la musique sociale*, and led him to publish some brochures on the subject under the title of "Lettrés à Mlle. Thérésa, de l'Alcazar." This lady, a well-known singer at the *salons* and *cafés concerts*, was his co-worker in the propaganda of *la musique sociale*. The first brochure (1867) had for a sub-title, "Le Personnage Régnant," which was soon followed by another brochure entitled "La Complainte de l'Ogre," both of which were printed in Algiers but published by Noirot, Paris. A third volume, "La Fête de la Saint-Jean," was proposed but did not appear. In his advertisement for these works, Salvador said: "The three letters collected into one volume, give the history of the chanson in its three usual forms: (1) The warlike chanson in 'Le Personnage Régnant'; (2) The religious chanson in 'La Complainte de l'Ogre'; (3) The chanson of love and labour in 'La Fête de la Saint-Jean.' In the first the author chiefly studies the warlike chanson of the eighteenth and nineteenth century: in the second, the religious chanson is presented especially at its most active period, the Middle Ages and Renaissance: in the third, the author proposes to establish a parallel between the songs of an-

tiquity and the production of to-day in the same genre. The three letters justifying the principal title of the work, 'A Propos de Chansons.'"

Bernard refers to these brochures as "very curious," showing "special aptitude, even too special, since they were by no means successful" Alfred Ernst, in "Le Grande Encyclopédie," speaks of them with high praise. As to their success, at any rate they do not find their way into the second-hand book stores, as I have been trying for years to obtain copies.

In 1869, Salvador began contributing to Rochefort's journal, "La Marseillaise," which so mercilessly lashed the Empire Here we find him as ardent as ever over *la musique sociale* and kindred subjects, as the titles of his articles tell, "Le Chants du Peuple," "La Liberté des Théatrés," "La Musique Sociale," etc From this date Salvador's purse began to lack the wherewithal. Indeed his friend, Félix Clément, the author of the "Dictionnaire Lyrique," says he was "very poor." His pupils were few, and he seemed to gradually lose connection with the "respectable" journals for which he worked, doubtless owing to his opinions. Indeed he began to think that the old road *misère* would find him once again on its track. At last he found it necessary to take up his violin as an orchestral player, and was glad to accept, I believe, a seat in the orchestra of the "Folies Dramatiques."

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Of Salvador's personal appearance and character at this period, his friend, Edouard Vaillant, now the veteran socialist *deputé* in France, writes me: "Salvador was of medium height, thin a fine figure of nervous, intelligent and sympathetic disposition" Raoul Pugno, the famous pianist, another intimate friend, tells me he was "dark, short, and wore a beard, with quite an Arabian air." Dupleix speaks of his "large dark eyes and clearly-cut aristocratic features" This latter is also noted by Bernard, who further refers to Salvador being "fond of argument, giving his opinions in a quiet, calm voice without heat." Arthur Pougin, the musical *littérateur*, met Salvador several times at the "Société des Compositeurs de Musique," and at the *réunions intimes* of a certain M. Gouffe, where Salvador sometimes took the alto part in a quartet. He says that Salvador was a good musician, "finely endowed, from a point of view of intelligence . . . devoted to art, in the discussion of which he showed great enthusiasm." Another friend, Wekerlin, the musical critic, speaks of him as "a distinguished violinist" and a "conscientious musician." Mendel also refers to him as a "talented musician." Paul Delbrett, Salvador's friend and secretary during the Commune, says he was "a most kind-hearted man, a water drinker and almost a vegetarian."

Salvador, on his return from Algiers, resided for

some time at 11 Rue Villedo.* He then moved to 13 Rue Jacob, near the Rue Bonaparte, only a few doors (as he was wont to remind his friends) from the house where Lamennais lived in 1848 when he issued "Le Peuple Constituant." One who visited Salvador here, says: "He lived on the first floor On his mantelpiece there stood together, by strange chance, a skull, a statue of the republic and a *tambour de Basque*. Instead of a piano by Pleyel or Bord, there was a clavecin of olden times, littered with papers and rare books concerning plain-song and German philosophy. In an alcove hung a laced coat and *kepi* (his uniform as an officer in the National Guard, H F.)," etc. It appears that Salvador had quite a collection of Arab stringed instruments, upon some of which he played with skill, but only to his most intimate friends. Upon these instruments† he would play his weird music of the desert, someone invariably accompanying him upon the quaint old clavecin, to Salvador's extreme delight.

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At the outbreak of the war with Germany (1870), the theatres and concerts in Paris closed one by one, and musical critics and musicians were denied their

* A charming letter from Salvador to Wekerlin given in the latter's "Musiciana," is addressed from here.

† Probably the *rebab* or *kemendjah*.

vocations. Salvador, little perturbed by this, still wielded his pen in the cause of the revolution, and joined Maretheux on the staff of a rebel journal called "L'Homme," to which he contributed during the war and the Commune. In this he wrote a fine article on "L'Art et les Artistes," which is commented upon in a very ridiculous fashion in Firmin Maillard's "Histoire des Journaux," etc. He also collaborated in a Latin Quarter sheet, called, I believe, the "Réfractaire."

In the several armed agitations against the government, Salvador took part, and was prominent in both the insurrections of October, 1870, and January, 1871, but, strange to say, escaped judiciary proceedings, although in the former affair he received a wound in the arm which laid him low for a short time.

On March 18, 1871, the revolutionary party seized upon governmental power and proclaimed the Commune in Paris. For two whole months it held the city against the regular army whose base was at Versailles. The administration of Paris which, according to Frederick Harrison, "was never more efficiently carried on," was directed by nine "commissions," one of which, the Commission for Education (specially connected with our subject), supervised the schools, colleges, museums, art galleries, theatres, etc., under the control of a "Delegate" named Edouard Vaillant, to whom we have already re-

ferred. All these institutions were maintained in their regular course as far as possible under the Commune. The Conservatoire de Musique, however, remained closed for some time. The fact was, the school had been in a state of disorganisation since the German siege, when it was used as a hospital On May 12 came the news of the death of Auber, the venerable director of the Conservatoire. This decided the Commission for Education and Fine Arts upon the reorganisation of the school, and immediately looked round for a director from amongst the adherents to the communal *régime* The most eminent of these were: Henry Litolff, the well-known composer and an old rebel of '48 at Vienna, De Villebichot, a popular *chef d'ôrchestre*, Raoul Pugno, now the famous pianist, Johann Selmer, a promising young Norwegian, and Salvador Daniel.

Both Litolff and De Villebichot were already connected with a group of *révolté* musicians and actors known as the Féderation Artistique, which was organising *fêtes* for the Commune Pugno and Selmer had been appointed to a commission for the organisation of the Opéra. This left Salvador, although his appointment had been practically decided upon weeks beforehand, and he was certainly the most fitted for the post, first, by virtue of his many years' experience in teaching, and secondly, he was devoted heart and soul to the communal cause. Since

March 18, Salvador had not been idle. He was one of the foremost in his district in consolidating the revolution. Under the Commune he had been appointed one of the administrative delegates to the sixth *arrondissement*, and its delegate to the National Guard. He was also instrumental in urging the Commune to organise the opera, theatres and concerts, with his friend, Albert Regnard, and was one of the delegates invited on May 1 to the meeting at the opera house, to discuss its opening. And now at the recommendation of Vaillant, "Delegate for Education," and Courbet, "Delegate for Fine Arts,"* he was nominated "Delegate to the Conservatoire de Musique."

Salvador's appointment as director has never been officially recognised by the Conservatoire. When I applied to the secretary for information on the subject, I was informed: "Salvador Daniel, n'ayant pas excerce officiellement, il n'existe aucune pièce le concernant." Yet his appointment is logically as *bona fide* as that of his successor, Ambroise Thomas. Where is the difference in Salvador's appointment by a revolutionary socialist government and that of Thomas by a revolutionary republican government? By the criterion laid down by these people, one ought

* Under the Commune all titles which savoured of the bourgeois monarchial régimé were ignored. For instance, the "Minister" for Education was called the "Delegate," and the "Ministry" was known as the "Ex-Ministry."

really to ignore the appointments of the revolution of 1789, which actually established the Conservatoire. Even Pierre, in his monumental "History of the Conservatoire," makes no mention of either Salvador or the Commune. Neither does the name of Salvador appear (strange to say) in "Le Livre Rouge de la Commune," by Heyli, which is supposed to contain all the appointments of the Commune.

Salvador had many times criticised the Conservatoire in his writings in the socialist press (see "La Marseillaise," February 22, 1870—his article on the "Organisation du Conservatoire"), and now that the revolution had actually put the reins into his own hands, he was determined to remedy the abuses personally and without loss of time. As soon as Salvador was notified of his appointment, he convoked all the professors and officials of the Conservatoire to a meeting there on May 13 It has been said that he threatened with dismissal all who did not respond. This is not true. The circular, as quoted verbatim by Wekerlin in his "Musiciana," contains no intimation of this sort.

On May 13, at two o'clock, Salvador arrived at the school, but found only five professors, including a lady, had put in an appearance. This meagre attendance* rather distressed Salvador, but he con-

* I doubt if there were many professors in Paris at the time to respond to the appeal. At any rate, according to Pougin, during the first siege only twenty-one out of forty-seven professors remained in the city.

soled himself with the idea that probably the absence of so many was owing to the death of their old and revered director, Auber. However, Salvador addressed the few professors and officials who had gathered there, including Réty, the secretary, and Wekerlin, the librarian, to impress them with the importance of their adherence to the Commune, if they desired to see the regeneration of the Conservatoire and the fine arts in general. Had not the Commune, which the world had called "barbarians" and "vandals," launched forth a mandate for the furtherance of art instruction in the primary schools? Had it not opened and restored the Louvre and other art galleries? Had it not specially administered the great National Library? Had not the Commune organised musical and dramatic *fêtes* on a grand scale, recalling the days of the great revolution? Had not the Grand Opéra and the theatres been specially administered for? Had not education in all its branches been favoured by the Commune beyond all expectation? If the Commune could ratify the great educational reforms in the fine arts, asked for by the painters, sculptors, etc., would it not do the same for musicians and the Conservatoire? This was why Salvador begged these professors and officials to give him and the Commune their support.

After a cordial leave-taking the assembly broke up. Before leaving, however, Salvador questioned

Réty, the secretary, concerning the finances of the school. This man, who was no doubt very humble before Salvador, afterwards boasted how he saved (!) the funds of the Conservatoire by falsifying the accounts, thus showing a very insignificant balance of cash in hand, which he had the insolence to say was too small a sum for Salvador to appropriate. All the communal officials were libelled in the same fashion. These men, as the courts martial proved, were honest even to the point of ridiculousness,* when they might have had millions if they had desired to be what their calumniators would paint them. But *révenons à nos moutons*

A second convocation was arranged at the Conservatoire for May 20. In the meantime, two "commissioners" had been appointed by the "Commission of Education" to assist Salvador. One of them, Chollet, was a student at the Conservatoire, and nephew of a late professor there. The other was (I believe) Paul Delbrett, Salvador's secretary during the Commune. They were life-long friends, and Delbrett had been the pupil of Salvador's father. He was a brilliant violinist, and was engaged at the Opera in Paris. After the Commune he fled to London, where he resided until 1890, playing in several theatre orchestras.

* Vouchers even for petty sums, a few *centimes* were insisted upon.

On May 20, Salvador and his "commissioners" arrived at the Conservatoire, and presented themselves to Wekerlin, the librarian, who was an intimate friend of Salvador's. Wekerlin immediately informed Salvador that the school had been taken possession of by the Fédération Artistique, an association of *littérateurs*, actors and musicians. Salvador sent for the chief of the Fédération, named Montplot, and demanded his authority for the intrusion. He produced the authorisation of the mayor of the ninth *arrondissement*, which Salvador refused to recognise, saying he was master of the Conservatoire, and asked the Fédération to withdraw, which was done.

Wekerlin then conducted Salvador and his assistants to the small hall for the meeting, where *two* professors only were found, who had responded to his invitation. Poor Salvador felt his position most keenly: yet so strong and fervid were his ideals, that even this blow could not daunt him. And so he turned and addressed them concerning the reforms he was about to make. One idea of his concerning teaching is worthy of notice. Salvador strongly condemned the system of leaving a class to the sole direction of one teacher. Nothing destroyed individuality and initiative more than that He suggested for the future that instead of one teacher, there would be ten or twenty, who would in turn take each class, and in each expounding their prin-

ciples, would broaden the intellectual horizon of the students, instead of narrowing it under the prevailing one-teacher system. (In the communal reforms by Courbet and his associates in the fine arts a similar idea prevailed.)

The meeting broke up about 4 30, when Wekerlin accompanied Salvador to the *foyer*, and wished him good-bye, saying: "You are playing a dangerous game," to which Salvador replied: "I know I risk being shot, but I act according to my convictions"

On May 20 the Commune issued a decree suppressing all state subvention to theatres, etc., and placed them under the administration of the "Commission of Education," which was to substitute a scheme of co-operation in the place of the existing system of capitalistic exploitation. Salvador was appointed the "delegate" to ensure these reforms, and a notice was published inviting the artists, orchestra, choir, ballet and staff of the Opéra, Opéra Comique and Théâtre Lyrique, to meet the delegate at the Conservatoire de Musique on May 23. Alas! this very day, Salvador, *chassepôt* in hand, was fighting at the barricades in defence of the Commune. But the story must be told in full.

The sands of the revolution were running low. Proletarian Paris, strong in its faith for the Commune could not see that the end was near. On Sunday, May 21, a monster *fête* was held at the Tuileries in aid of the wounded, widows and

orphans of the Commune. The massed bands of the National Guard, numbering fifteen hundred musicians, played under the baton of Delaporte. It was the last *fête* of the Commune. Salvador, who was one of its promoters, was present. At that very hour, almost within gunshot, the regular troops were silently entering Paris by an unguarded gate. Then came the cry: "To arms," all too late, for the invasion was complete. Barricades were thrown up, and at the sound of the tocsin the Commune hurried to the defence, eager to defy death in their cause.

Francesco Salvador-Daniel, director of the Conservatoire de Musique, did not forget his duty to the social revolution, and he was one of the many thousand heroic souls who entered the valley of the shadow of death in the "bloody week" of May, 1871. History! says—"he died in an engagement with the regular troops" (Riemann, "Dictionary of Music"), or that "he was killed in battle" (Baker, "Biographical Dictionary of Music") That is the version of the so-called "friends of order." When the regular soldiery were killed in open fight, their journals shrieked "murder!" But when they themselves massacred men, women and children of the Commune they wrote it: "Died!" Salvador was one of these, and we shall see how he died.

By May 22 the regular troops had invaded the quays on the left bank of the Seine and reached the Invalides. Here the Commune offered a strong resist-

ance, but by the evening of May 23 were compelled to retire. Salvador took part in the defence of this quarter and fought in the Rue l'Université and contiguous streets. At five o'clock on the morning of May 24 seven Communards, apparently under Salvador's orders, were defending a barricade which had been erected close by his house in the Rue Jacob. This was maintained until mid-day when Salvador and another retired into the former's house, which was barricaded.

The inhabitants of the quarter, who were opposed to the Commune, no sooner found the regular troops in their midst, than they denounced the adherents of the Commune. In this way Salvador was marked for vengeance. When the troops entered the Rue Jacob, an officer and ten men were seen approaching the house of Salvador. Disdaining any attempt to escape, he called his companion, and they immediately opened fire upon the aggressors. The doors were forced and the soldiers entered. Salvador, calmly smoking a cigarette, and another were seized with rifles in their hands. The officer, interrogating Salvador, said: "You are Salvador, a member of the Commune. You have three names—first, your own, you also sign yourself Clemént in the journals and Vaillant at the Central Committee." All this was sheer nonsense. Salvador was never a member of the Commune, and he did not write in the journals as Cle-

ment,* and Vaillant was quite another person. But it would have been of small avail to have argued with these blood-maddened soldiers. "Since you are discovered," continued the officer, "do you know what is in store for you?" Salvador merely shrugged his shoulders in reply. "Follow me," said *M. le lieutenant*, and the party descended into the street, marching in silence towards the barricade, Salvador calmly blowing clouds of tobacco smoke into the air. The party halted and Salvador, slightly pale, turned to the officer and said: "All right, I understand." Having adjusted his flowing silk cravat which had become disarranged, he turned and bravely (even defiantly, says Bernard) faced the platoon, and pointing to his neck, asked them to aim there. Two soldiers raised their rifles, and a volley rang out: Francesco Salvador-Daniel was dead.

Three or four hours later his body was removed to the hospital of La Charité, and afterwards interred in one of the common graves.†

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An Italian divine once said: "It has never been

* Deliõn ("Membres de la Commune") says that Salvador wrote two or three brochures under the name of Clément.

† The accounts of Salvador's arrest and death vary considerably. However, I have only accepted the above after careful study of the facts and advice from competent authority.

known for God to permit the Devil to torture a man who bore the name of Salvador." How odd! Salvador Daniel suffered torture all his life. As a youth, with noble aspirations he entered the arts, and at the threshold stood *misère* to greet him. As a young man with honour and position won in Algiers, life's sweetest cup was dashed from his lips—*misère*. At middle-age, heroically sacrificing wealth, position and finally his life's blood in the cause of the people, once again *misère*. His body, scarcely cold, his assassins covered his name with the vilest infamies, and now posterity would even pass him by in silence *Misère*, always *misère*.

HENRY GEORGE FARMER.

PREFACE.

THERE is no need, I hope, for reasons for the appearance of the present work. It is the first book on Arab music published in the English language, and may therefore "supply a long-felt want," as the advertising gentry say. The body of the book is a translation from F. Salvador-Daniel's "La Musique Arabe." With this work I have taken no liberties worth mentioning. In one place I have omitted the words of a Kabile song, and elsewhere have omitted statements, which, owing to chronology, would have been misleading if inserted. Otherwise, Salvador's "La Musique Arabe" remains (I hope) as he wrote it.

With the aim of making this work as complete as possible, the present writer has contributed an additional section, "Notes on Arab Music," where many items of importance in Salvador's work are

elaborated, the results and conclusions of various authorities introduced and discussed in the light of modern research, with numerous illustrations of instruments and musical examples, amongst which will be found a complete *Nouba*. This section, together with the "Bibliography," will be of considerable help to the student. In the "Memoir of F. Salvador-Daniel," the Paris Commune in its connection with the Conservatoire of Music, figures rather largely. This was considered imperative, since this period has been ignored by the historian of the Conservatoire.

Perhaps I ought to make it clear that these contributions, the "Notes on Arab Music," "Memoir of F. Salvador-Daniel" and the "Bibliography," are original: that is to say, they do not appear in the French edition.

My own "authorities" are quoted fully in my "Notes" and in the "Bibliography." I would, however, desire to express my indebtedness to M. Jules Rouanet, *Officier d'Instruction Publique*, Algiers, and M. Edmond Yafil, Director of the Ecole de Musique Arabe, Algiers, for personal information; and also to Messrs. Breitkopf and Härtel for several courtesies.

My chief authorities for the memoir are Pougin's biography in his supplement to Fétis's "Biographie Universelle des Musiciens," his articles in "Le Menestrel" (1871), and personal information from same

source; Wekerlin's "Musiciana" (1877) and his article in "Le Menestrel" (1871); Mendel's "Musikalisches Conversations-Lexicon"; Clement's "Histoire de la Musique"; Andrew de Ternant in "The British Bandsman" (1889), and numerous notes from the same writer, based on information from Paul Delbrett, Salvador's secretary and friend, and many other communards, including a nephew of Louis Blanc's; Daniel Bernard, in the "Figaro" (1871) and several articles in the same journal; Delion's "Membres de la Commune" (1871), the bulletin of the "Société des Compositeurs de Musique," the "Annuaire de l'Algerie," besides the many histories, journals, etc., of the Commune, and papers and journals concerning Algeria. I have also received help from M. Edouard Vaillant, the veteran delegate for education under the Commune, now a deputy for Paris; M. Raoul Pugno, through the courtesy of Mr. Peaty, of Pleyel, Wolff, Lyon and Company; and M. Henri Dupleix.

H. G. F.

July, 1914.

The Music and Musical Instruments of the Arab by Francesco Salvador-Daniel.

THE MUSIC AND MUSICAL INSTRUMENTS OF THE ARAB.

Introduction. How to Appreciate Arab Music.

HAVING lived in Algeria for many years,* and an artist in the real sense of the word, since the designation belongs to those who live on the product of an art, it seemed to me that I might employ my leisure in a way perhaps useful, and certainly interesting, by studying the music of the Arabs.

Like everyone else, I at first recognised in it only a frightful medley, devoid of melody or measure. However, when I had become habituated

* The author resided in Algeria from 1853 to 1866.—Ed.

to it, from a sort of education of the ear, a day came when I could distinguish something resembling a tune I tried to set it down but without success, the tonality and the measure always evading me. I could distinguish many series of tones and semitones but it was impossible to assign to them a starting note or tonic. Then again when I directed my attention to the drums, which form the only accompaniment to the music of the Arabs, I certainly distinguished a kind of rhythm, but it seemed to me to have no relation to that of the tune

Yet where I heard nothing but noise, the Arabs found a pleasing melody, in which they would often join their voices, and where I could distinguish no measure, I was compelled to admit of one by the dance. There was an interesting problem in this difference of sensations, and I tried to fathom it For this purpose I became acquainted with native musicians, and I studied with them in order to succeed in feeling the sensation which they experienced, but which did not affect me in the least.

I now revel in Arab music. But it is not the pleasure of a difficulty surmounted that I seek, it is a desire to participate in joys which the music of the

Arab procures for those who understand it. In fact, to be able to judge Arab music it is necessary to understand it, just as it is necessary to possess a language in order to be able to appreciate its real beauties.

Now, Arab music is a music apart, resting on laws entirely different to those which govern our system, and one must become accustomed to their scales or rather, their modes, putting aside our Western ideas of tonality. Correctly speaking, we have two scales only, major and minor. The Arabs have fourteen scales or modes, in which the semitones are changed so as to form fourteen different modalities. The grouping of sounds is made by tones and semitones as with us, and I have never been able to discover in Arab music, those third and quarter tones which others claim to find.

All the musicians play in unison, and there is no other harmony than that of drums of various sizes, which I designate "rhythmic harmony."

It will be thought, no doubt, that with such simple means (a melody accompanied by drums) it should not be difficult to understand this music. One fact will explain what serious difficulties do arise. The

Arabs do not write their music, and, moreover, they have no kind of theory, nothing which can assist research* All sing and play by rote, most often without even knowing the mode of the tune they are performing.†

I have endeavoured to reconstruct this lost theory. For this purpose I collected a considerable number of songs, *always written from audition.* In these I sought the explanation of the few rules which I had been able to glean casually from the different musi-

See "Notes on Arab Music," 1.

† The memory was the only means by which musical works were preserved. Thus, all the past of this art is lost in the East, and nothing remains of the ancient compositions. How many of them have lived only in the life of their composers? It is only known in what tone, in what measure, in what mode such and such a composition was. The books have preserved just this memory, even of the best and most celebrated compositions. To-day, no Arab, even a learned Arab, knows the meaning of the ancient designations of the rhythms, or even the most frequently repeated terms in what remains of the treatises of music. I have not been able to find a single Mussulman who knew what the great *romancero* or the *Arâni* wished to indicate by the musical terms which he quotes in specifying the genres of musical compositions which he so often names in his pages.—Dr. Perron, "Femmes Arabes depuis l'Islamisme," Chapter XX.

cians with whom I frequented. I traversed the three provinces of Algeria, both coast and inland. Tunis I visited, which is for Africa, from a musical point of view, what Italy is to Europe. From Tunis I journeyed to Alexandria, then to Spain, where I found in the popular song, traces of the Arab civilisation. Finally, with about four hundred songs in my possession, I returned to Algiers, where I endeavoured to arrange properly the data gathered in so many places, and to take up this study of Arab music on a positive basis.

This study which I pursued at first out of mere pleasure and curiosity, eventually gave me a loftier aim. Comparing Arab music with plain-song,* I asked myself whether it would be a rash supposition that this present-day music of the Arabs was the same as that which existed up to the thirteenth century, and if, with the information supplied by this music still existing in Africa, and studied on the spot, it would not be possible to reconstruct the music of the first centuries of the Christian era, and

See "Notes," 2.

thus, with the study of the present, fill the gap in the musical history of the past.

What, indeed, do we know of the state of music prior to the thirteenth century? Nothing, or next to nothing! Here we have a considerable lacunæ, which, if my supposition, just hazarded, is justified, can be filled. Besides, to go back in this way into the past, would have the advantage of placing us amid the right surroundings to appreciate a music, which, for us, is six or seven centuries behind the times. I shall therefore endeavour to show that the present in relation to the Arabs, corresponds to what music prior to the thirteenth century would be for us, and that Arab music to-day is no more than the song of the Troubadour and Minstrel.*

I must here warn the reader against the general tendency of people to judge everything by present standards. Indeed, if a thing departs ever so little from what is known and accepted, a mass of quite honest people cry out at once against the rash innovator, who often brings forward as a novelty, merely something many centuries old, but abandoned for

See "Notes," 3.

unknown reasons. And yet, how many good things thus forgotten have been restored to the light and have contributed to the development of human knowledge!

It often happens, nevertheless, that on going back a little way into antiquity, one does not get a correct notion of the changes, more or less important, which took place at certain periods. Yet on the faith of authorities, people make much of them without having a precise idea of their nature. Let me explain my meaning by an example taken from musical history.

Gui d'Arezzo is known as the inventor of the names of the notes for which he took the first syllable of each of the verses of the hymn to St. John. Now, previous to Gui d'Arezzo, the Arabic letters were used to name the sounds, so the change of names cannot constitute a serious invention, and if Gui d'Arezzo had done nothing else he would certainly not have enjoyed the reputation which has immortalised him.

It will be seen without difficulty that this reputation based upon such a fact would have been nothing short of usurped, since to name A what was called

alif, B what was called *ba* or *bim*, and so on, does not, I say, constitute an invention.*

What then did Gui d'Arezzo do? He laid the foundations of music such as we understand it to-day, which was quite different from that existing formerly It was a music uniting melody and harmony, which Victor Hugo rightly calls *la lune de l'art.*

II.

Can one imagine the effect that would be produced to-day by one of the songs written in harmony by the musicians contemporary with Gui d'Arezzo or Jean de Muris? Or again, the impression which our present-day music would have on those same musicians? Clearly the result would be the same in both cases. Is not the beautiful but a mere convention? How is it that what was beautiful in the thirteenth century appears so ugly to us in the nineteenth? while our music will produce the same result on those very people to whom is attri-

* See "Notes," 38.

buted the greatest progress. A word or two will decide this question. It is "the habit of hearing." It is by virtue of a habit acquired, in some degree unknowingly, that we admire to-day the musical works which we rejected yesterday. In music, the habit of hearing acts as a law, and through it, the exception of yesterday becomes the rule of to-day.

It is variety which is specially sought after in music. Variety implies novelty, i.e., progress. Now all progress supposes in an art an equal progress in the sense affected by it, and therefore an extension in the usual round of knowledge acquired and sensations experienced. Let Jean de Muris and his contemporaries undergo the gradations of progress which has characterised music, and they will understand the melodic and harmonic beauties of our operas to-day.

Let us try and reverse the process, and turn our

* Be it clearly understood that I speak only of the new melodic formulas, the originality of which may at first strike, but which need to be known, for their charm to be appreciated, or of the harmonic steps a composer uses long before the law governing them has been formulated. Apart from these two examples, there could be nothing but anarchy, and consequently confused noise in music, without laws.

attention to that *descant* which summed up the harmonic science of their day. Let us forget our acquired habits and we shall enjoy this improvised harmony which is but the infancy of the art

Apply this process to ancient music and see the result That same Jean de Muris who, in his "Speculum Musicæ," laid down the laws of the musical revolution, of which Gui d'Arezzo had been the first apostle, who was already protesting against the innovations of his contemporaries *(Sic enim concordiæ confunduntur cum discordiis, ut nullatenus una distinguatur ab alia)*, would he not have smiled in pity to hear the unison of the Gregorian chant? And would not St. Gregory have been quite right in saying to this proud canon: "You make all these melodies go side by side, I believe, but you have only one scale, whilst we have eight and we use them according to the different effects we desire to produce." And if a Greek philosopher had been able to hear this reply, he, in turn, would have spoken of the fourteen modes of his system, of the three genres—diatonic, chromatic and enharmonic, and of all those

things forgotten in our days, but which then made the beauty and variety of music

How could we judge the effects of this music? The information that we have of it is obscure and incomplete, and even admitting as exact a translation which Meybomius, Burette, etc., have given us of some of their songs, we have the letter but not the spirit.

I believed I had discovered in the music of the Arabs that lost theory of the music of the ancients —the extraordinary effects obtained by this music, and therefore I had to extend the scope of my subject at first so restricted I determined, as far as possible, to follow everywhere the traces of Moorish civilisation. In this, no country better than Spain (except Africa, which I had already traversed to a great extent) could offer the traces of what the music of the first centuries of our era was.*

Spain has to-day the advantage of uniting still vital in the present, the history of its glorious past. Listen to that noise which is heard in the popular quarters of Madrid. Two children go along the

See "Notes," 4.

street singing, their voices alternating with the beating of the drum. They are singing a *villancico*, a Christmas carol, impressed with all that sad and passionate character, peculiar to primitive songs. Was this the song which the Magi sang when they went to adore the infant Jesus? And why not? Have we not in the Roman liturgy chants of the same kind and which must have had the same origin? Have not those songs which Spain has been able to preserve, thanks perhaps to Arab domination, a character distinct from those of our present-day music, and which seems to exclude every idea of harmony? "Melope" for song and "rhythmope" for the drum.

Yet if we examine these songs from the point of view of our present knowledge, their simplicity is no doubt admired, but they are too simple to afford us resources of any value. If, on the contrary, we examine them in relation to the period when they were esteemed the complete result of accepted musical culture, we ask ourselves if this was really the music which charmed our forefathers, and if Alfarabbi, Zaidan, Rabbi-Enoch and other great musicians who made illustrious the reigns of the

Caliphs, really followed the tradition which Augustine, Ambrose, Isidore of Seville had preserved of the Greek and Roman melopœia.

The distance which separates this music from our own is so great, and the bases which control each are so divergent, that they seem never to have had any connecting link, and the popular music lies buried in the chaos of the past, while harmony draws us into the whirl of delight to which it has accustomed us.

What then, was music before Gui d'Arezzo? Melody. What has it been since? Harmony. Gui d'Arezzo did not invent, or rather change the names of the notes, but he reduced to a single scale all those which existed before by basing the relations between the sounds on the law of harmonic resonance.

III.

It will be understood how difficult it is to appreciate the character of the ancient songs made for the most part on the scales abandoned since the discovery of harmony. To search for these scales and

the character peculiar to each was primary object of my work; the second consisted in establishing the date of the birth of the harmonic principle, and the separation of the two systems. I could do no more than to touch upon this subject, as I lacked at the time, the means of confirmation. But I believe I have traced out a path for others, who will thus be placed under more favourable conditions, to take up this work in indicating the direction followed in the abandonment of the different scales before arriving at the use of a single one

In conclusion, I recognise the wonderful effects obtained by the Arabs by their music, which are not without analogy to those which the ancients attributed to theirs.

As to the results drawn from this study of Arab music, they appear to me to be so diverse that I will content myself with emphasising the one which springs from the fount of my labours.

Much has been written about Arab music, but nearly always the judgments come from persons of little musical knowledge and whose opinions were founded upon a restricted number of hearings.

Under such conditions it was almost impossible not to be mistaken If the opinion which I advance, is to have any value, it is not because I am a musician, as the term is understood in Europe, but because, mixing with Arab musicians, I take part in their concerts, playing their songs with them, and finally, in consequence of a habit acquired after several years of work, I have arrived at a comprehension of their music.

I

Chapter I. The Theory of Arab Music.

ALTHOUGH it is not my intention to write the history of the music of the Arabs, I am compelled by the very study of this subject, to seek, at least, the relationship of their musical system with that of the peoples, in contact with whom, it may have been modified in order to arrive at its present state.*

This relationship is met with first of all in the instruments most commonly used: the *Kouitra*, commonly known as the Tunisian guitar, the shape, together with the name, recalling the *Cithara* of the Greeks; and the *Gosba* or *Djaouak*, the most popular instrument, which, in the hands of an Arab, recalls the flute player of antiquity, as much by the shape of the instrument as by the position and costume of the player.

These first indications permit of the belief that,

* See "Notes," 5.

if the Arabs already knew music at the period when Egypt was the cradle of the arts and sciences, their musical system must have developed more notably when Roman domination, with its civilisation, carried to them the music of Greece, which then embodied all that was known on the subject.

But civilisation disappeared with the fall of the empire, and while in the West, the arts and sciences found an asylum in the cloister, Mahomet in the East forbade their study under severest penalties The Arabs religiously observed the precepts of the law-giver until the reign of the Caliph Ali, who authorised the study of the sciences, and with them music and poetry. His successors encouraged the cultivation of literature still more, and soon the Arabs, then masters of a large portion of Greece, submitted as the Romans did before, to the law of the vanquished, in the study of the arts and sciences. They translated the most celebrated works of the Greeks, and among them, such as treated of music.*

* The basis of the system of composition and of song is the basis of the Greek system, and several of the Greek technical terms are even preserved in Arabian transcription.—Perron, "Femmes Arabes depuis l'Islamisme."

II.

Did the Arabs, like the Greeks, attach to the word "music" the same meaning as we give? It will suffice for us to recall the various definitions given by ancient authors to this science, to explain the nature of the revolution in music accomplished by the sect of Aristoxenians, which resulted in the isolation of practical music, and making a special science of it, where the ear was recognised as the only judge fitted to determine the relation of sounds.

In a dialogue between Alcibiades and Socrates we find the following passage:

Soc.—Which is the art that combines with the playing of instruments, the song and dance?

Alc.—I cannot say.

Soc.—Reflect on this subject.

Alc.—Which are the divinities that preside over this art?

The Muses.

Soc.—Exactly; now examine what name is appropriate to the art in which they all concur.

Alc.—That of music.

Soc.—It is so.

Hermes defines music as "the knowledge of the order of the things of nature" Pythagoras teaches that "everything in the universe is music." Plato

designates it "the general principle of human sciences," and does not fear to add that no change can be made in music which is not one in the constitution of the State "The gods," he says, "have given it to men, not only for the delight of the ear, but furthermore to establish harmony in the faculties of the soul." All these definitions sufficiently demonstrate that the ancients attached to the word "music" a meaning much wider than it has preserved with us.

It was the art in which all the Muses combined. It was the principle from which could be deduced the relations uniting every science. Music being the result of order and regularity in sound and movement, was to be studied as the generic principle of the various sciences, so as to lead to the knowledge of the harmony of the things of nature, in which all is movement and sound.

The two words, music and harmony, expressed then one and the same thing. It was purely theoretical and speculative music, giving the numerical reason of spaces, and the knowledge of the relation of sounds among themselves. The principle of the resonance of sounding bodies developed arithmetic

and geometry, and was afterwards applied to astronomy. Thus is explained the general definition of the "science of numbers" given to music.

When Plato wrote over his portico: "Depart from here thou who knowest not Harmony," he certainly did not speak of the successive order of sounds produced by voice or instrument, but rather the physical and mathematical relations of these sounds among themselves. Such things belonged to the domain of physics, or rather acoustics, and not to music in the sense that we attach to the word. We find music with the same meaning allied to arithmetic, geometry and astronomy, in the liberal arts, which, under the designation of QUADRIVIUM, formed one of the principle branches of education in the universities dating from the ninth century. Such

* Is it necessary to recall here the well-known story of Pythagoras's hammers? This philosopher, speaking of unity, defines it: "The principle of all truth." The number *two* is called "equal"; *three* is called "excellent," because everything is divisible by it, and its power extends over universal harmony; *four* has the same properties as number two; *five* combines that which was separated, *six* he calls "harmony," to which before him had already been given the qualification of "the world." *Quia mundus at etiam senarius ex contrariis sœpe visus constitisse secundum harmoniam.*

was speculative music, which, among the ancients, brought the system of tetrachords applied to practical music. This was the system of Pythagoras.

In opposition to the physicist and theorist, must be placed Aristoxenes, the musician in the modern sense, who first separated the science from the art, and laid down the difference between theory and practice, effecting a lasting revolution in the music of the ancients. Let us make a slight examination of the essential points which prepared this revolution

History tells us that in the beginning of all peoples, the musician, poet, singer and legislator were combined in one person. Orpheus, Amphion, Simonides, and many others, dictate their laws in music, and we know from the Bible that the same thing occurred among the Hebrews. Bossuet, in his "Discours sur l'Histoire Universelle," says that the laws were songs. What were these songs if not music in the sense that we attach to the word—"practical music," against which Plato protested when imported into Greece by the Jews.

It was in vain that Pythagoras formulated a rigorous system. It was in vain that the laws op-

posed any change in it. A division occurred among those who pinned their faith to mathematical precision, and those with Aristoxenes, who were in the majority, admitting only to the judgment of the ear, and not requiring of the human senses a perfectibility that was impossible. The secession soon became an accomplished fact.

Practical music will again have to recourse to theory to develop its means of action, but this theory will have the ear for supreme arbiter, henceforth to be recognised as the final test as to what must be accepted or rejected. Let each take its path. Theory remaining the science of numbers, practice will be called upon to waken dormant sensations or give birth to new ones in the hearts of listeners With the first will be accomplished the scientific discoveries which belong to universal harmony, whilst the latter will become the divine language of melody and song

III.

Let us note from the start a fact worthy of serious attention, the constant participation of the Jews in the progress of musical art among the nations

of antiquity until the first centuries of Christianity. The Jews, like the Greeks, had drawn from the same source, and although the author of Genesis names Jubal, the son of Lamech, as the inventor of music —*Jubal fuit pater canentium citharâ et organo*— while the pagans cite Mercury and Apollo, we must remember that Moses, the Hebrew law-giver, had been brought up in Egypt, where Pythagoras had studied Besides, the relations established between the Jews and the Egyptians during the long captivity of the former, must have brought into the arts and sciences, despite the differences in their religions, the same effects of assimilation seen later with the Jews and Christians, Greeks and Romans, Arabs and Spaniards

The musical principle, developed in the purely practical sense, was spread among all nations, at the dispersion of the Jews. In the time of Plato, a celebrated Jewish musician, Timothy of Miletus, was hissed at first, and then enthusiastically applauded. In Rome the Jewish musicians were placed in the first rank. It was from the Jews that later were borrowed the rabbinical notes found in ancient collections of plain-song. Finally, in Spain, during

the Arab domination, the Jews are mentioned among the most skilful musicians All this is corroborated by the musical reputation still enjoyed by the Jews of Africa, and this question we must bear in mind, which will help us in the special object of this study, the frequent opportunities to establish similarities.

IV.

I have perhaps devoted too much time to this first musical revolution, called the dispute between the Pythagoreans and the Aristoxenians. However, I thought it necessary to dwell upon this point, so as to be free to examine from now, the purely practical part of music.

It would be easy to show a similarity between the Pythagorians and several learned men of these days who pass their lives, like the ancient philosophers, in studying speculative music. For them, music is still the science of numbers, and they study in it the order and arrangement of the things of nature.

Let us confine ourselves to merely recording this

fact, and then return to those in a humbler position, and more disposed to accept the homage of the crowd, who know but the purely practical in music, the poets and singers, the last successors of the rhapsodists and the troubadours They find in music naught else than a distraction or enjoyment, a happy mingling of song and verse, an art and not a science. Faithful disciples of Aristoxenes, their only judge is the ear, and all they ask of music is but to express the all-human feelings which stir them. A hymn to the divinity, an amorous plaint, a war-song, these are the expressions most usually expected of it, and without troubling about the laws of acoustics, which they do not know, they sing, accompanying themselves on their instruments, gathering round awhile, a numerous audience always delighted to listen.

II

Chapter II. The Character of Arab Music.

LISTEN to an Arab musician: the first impression will always be unfavourable.* Yet a singer of merit will be talked about, and as the Arabs crowd to a fête, to hear a skilful musician, even if he be an Israelite,† you too will go, on hearing of his fame, in the hope of listening to agreeable music, and your European taste will assign no difference between the singing of the native artist and that of a Mozabite of the Moorish baths It may be, however, that the latter will be, if not exactly pleasing, at least less disagreeable. Whence, then, this difference of sensation? In the first place, it is because of the

* See "Notes," 6.

† The deep scorn of the Arabs for the Jews is well known.

singer's improvised variants, with which he adorns his melody; and also on account of the percussion instruments which accompany him, producing what I call "rhythmic harmony," where the strange combinations and the discordant divisions seem designedly introduced against the melody. This is one of the most interesting parts of this music, and the most difficult to grasp, and has made so many writers say that the Arabs have no idea of measure. Yet it is the one essential point in their music.*

The Arab singer will easily dispense with a singing instrument, i.e., a violin or guitar, but the percussion instrument for beating time he must have In default, he makes one himself, his feet marking the accented beats on the floor, whilst his hands perform all sorts of rhythmic divisions possible on a piece of wood. He must have his rhythmic accompaniment, his real and only harmony.

It will be possible for the European, disregarding this mute accompaniment, to distinguish a melodic phrase, often tender or plaintive in accent, quite rhythmic in itself, and capable of being written in

See "Notes," 7.

our scale and accompanied by our harmony, especially if the singer has chosen one of those popular melodies which does not exceed four or five notes in range. But he will also have to notice the variants, since the beauty of the performance consist in the embellishments improvised by each musician on a given theme.

This kind of improvisation is known to us under the name of the "gloss" This, according to Aristides Quintilian, was introduced into Greece by Timothy of Miletus, the Jewish singer mentioned before. Let us add that even if this musician's reputation was great, he had to contend against a lively opposition founded on the very fact that these embellishments added to the melody It is to him that is traced the invention, or at least the perfecting of dithyrambic poetry upon which he placed his best musical embellishments.

Gradually the "gloss" extended its influence over all the rhythms, either because it was modified itself, or more probably because it had become a habit, a necessity. However, it is found in the music of every nation until, under the name of *descant (discantus)*, in the religious song of the tenth to thir-

teenth century, it led to the system upon which our present music is based, i e., harmony.

It was the "gloss" which formed the chief point of discussion between the Frankish and Italian *cantors* summoned by Charlemagne. These latter corrected the antiphoners and taught the Franks the Roman chant; "but as for the tremulous accented and abbreviated notes in the chant, the Franks could never render them well, producing trills rather than rolls, caused by the natural and barbarous coarseness of their throats."* These trills, accents and abbreviations, which adorned the music of the time of the most pious King Charlemagne, were the same among the Arabs, who still have kept them.†

This is the chief obstacle in our admiration for

. . . . excepto quod tremulos vel vinnulas, sive collisibles vel secabiles voces in cantu non poterant perfectè exprimere Franci, naturali voce barbaricâ frangentes in gutture voces quàm potius exprimentes.

† I extract the following passage from Félix Mornand's book, "La Vie Arabe" : These erotic verses were intoned to a melancholy air, which by its trills, its languishing intonations and the absence of all rhythm, recalls our plain-song. It was a kind of broken and plaintive *tremolo*, alternating without any transition from *forte* to *piano*, the rapid movement of which was little in harmony with the song.

Arab music,* yet it is easy to remove this obstacle. I heard the band of the Bey of Tunis at his princely residence of La Marsa. It comprises some twenty brass instruments, made in Europe, such as cornets, horns, trumpets, trombones, ophicleides, in fact, all that compose a military band. All these play in unison without any other accompaniment than the rhythm marked by a big drum and two side-drums. With these instruments the trills, accentuations, in a word, the "gloss," become impossible, and there results to European ears a tune, for whilst preserving its Oriental character, the notes, one from another, are easily discernible.

In this connection I was able to notice a much more decided and general affection for Arab music in Tunis than in Algeria, and this, in the midst of a European population, in which the Italians were in the great majority. This affection is obtained in consequence of a more frequent contact with the natives. I assert this all the more readily, since I have proof of it in the encouragement I received in Algeria for this study of Arab music. Most of

* See "Notes," 8.

this I owed to the heads of *bureaux arabes*, who, from the nature of their functions, and residing so many years among the natives, have, in part, assimilated their customs, character, I might almost say, their sensations.

We must therefore admit a certain "acquired habit," a certain "education of the ear," to understand the meaning of an Arab melody (the band of the Bey of Tunis being only an exception, and an isolated one), the "gloss" reigning as supreme and absolute mistress over all singers and players from Tangier to Alexandria.*

Let me add that the gathering together of a military band playing in unison, is sufficient evidence for the assertion that the Arabs are unacquainted with harmony.†

For it is quite evident that if they had only the notion of two different sounds forming an agreeable combination, it could have been recognised nowhere

* See "Notes," 9.

† Before Islamism, music was little else than very unpretentious psalming, varied and embroidered by the singer, male or female, according to the taste, emotion or effect desired. These variations, or rather these caprices, were

better than in the band of the Bey of Tunis, owing to the fact of it being composed of European instruments So I repeat, harmony, for the Arabs, only exists in the rhythmic accompaniment of percussion instruments. At Tunis, this will be performed by the big drum and two side-drums which complete the military band: elsewhere the stringed or wind instruments will play in unison, while the *Taar, Bendair*, or other percussion instrument peculiar to the country, will beat the rhythmic accompaniment, the only harmony which they appreciate

prolonged interminably on a syllable, word or hemistych, in such a way that the singing of a *cantilena* of two or three verses might be prolonged for hours Even to-day this same custom lasts. What traveller in Egypt has not heard the two words: *ya leyly* ("O my Night!") sung without break for half an hour or more. The timbre of the voice, its mobility and vibrations, the feeling which made it sound or quaver, determined the merit of the singers. In these ancient concerts, of one voice or two voices in unison, liveliness, gaiety and amorous languor were the most potent and reliable resources; whilst the chief themes were wine and love.—"Femmes Arabes avant l'Islamisme," Chapter XXXI.

These words, "two voices in unison," tell us that harmony did not exist before Islamism. As to the variants, they are probably to-day what they were then.

II.

Imagine an Arab singer accompanied by a stringed instrument. The *mélange* of the song, played strictly on the instrument, and the variants improvised by the singer, will produce a confusion which frequent auditions alone will be able to lessen and finally disperse. If the accompanying instrument is the *Kouitra*, the song will be repeated in the form of a *ritornello* after each couplet, with all the embellishments peculiar to this instrument, such as notes repeated *à la* mandolin, and a profuse use of *pizzicati*, performed as grace notes by the left hand.

Judge the effect, when to the *Kouitra* is joined the *Rebab*, or the *Kemendjah* (a violin with four strings tuned to a high pitch), and requiring a like number of percussion instruments to balance the strength of the rhythmic harmony with that of the melody played in unison by the "singing instruments."* It is now no longer mere popular

* I call "singing instruments," those other than the drums, which play the song continually, and nothing but the song in unison with the voices.

melodies that will be heard, but a complete piece known by the name of *Nouba.**

The *Nouba* consists of an introduction in the form of a recitative, followed by a primary theme of moderate *tempo*, connected with a secondary theme more animated. Then comes a return to the first motive, sometimes in a different rhythm, but always more lively than the preceding, and finally a concluding *allegro vivace*, falling to the last note in pedal point, which seems to recall the recitative of the introduction Usually, the introduction has an accent of plaintive sadness, of sweet melancholy, perfectly in accord with the kind of interpretation imparted to it by the Arabs. With the singer we have a mixture of the ordinary voice with *falsetto*, and the repetition of each phrase as a recitative on the lower strings of the *Kemendjah* or the *Rebab* further increases this effect.

The singer's recitative is preceded by a *prelude* performed by the singing instruments and intended to indicate the *mode* in which the song is to be sung. Has not this way of indicating the mode by means

* See "Notes," 10.

of a melody known all, fixed in advance, the same origin as the *Nomos* of Greek music, in which it was forbidden to make any change, because they characterised each of those special modes.

Among the Arabs this prelude is called *Bécheraf*.* This prelude gives first the ascending and descending scale of the mode in which one has to sing. Then it indicates the transitions by which it may pass from one mode to another,† whether by similar tetrachords belonging to different modes, or by the extension above or below the scale of the original mode by the characteristic notes of the "gloss." Indeed, the "gloss" is not, as might be imagined, entirely subject to the caprice of the performers. It is subordinate to rules from which no musician is permitted to deviate unless he wishes to have applied to him the proverb used formerly for singers as well as poets, who passed from one subject to another without transition, from one mode to another which had no relation to it: *a Dorio ad Phrygium.* The "gloss" is, in a way,

* See "Notes," 11.

† The mode indicated by the *Bécheraf* corresponds to our diatonic scales and does not exclude accidental changes.

indicated in the prelude, by "describing circles," as the Arabs say. This expression conveys the meaning that it is necessary to ascend or descend in the developments to the scale, by irregular steps, but they must, however, belong to the same tetrachord. Thus, instead of D, E, F, G, may be performed D, F, E, G, and so on, either ascending or descending.*

The *Bécheraf* also indicates the characteristic notes of the mode to which one must usually keep, and those only to be used with moderation Such is, in its entirety, this prelude required by all Arab concerts.† These divisions, although having a certain relation with those of the Greek melope (*Lypsis*, *Mixi* and *Petteya*) have not, however, all the de-

This expression, "to describe circles," has made some people think that the Arabs used these figures to write and explain their music. The late M. Cotelle, dragoman at the French Consulate at Tangier, a learned orientalist and distinguished musician, showed me in 1856 the translation of an Arabic MS. containing an ancient treatise on music, which contained figures in the form of a circle. Indeed the Arabs formerly used circles divided to parts, to indicate the poetic rather than the musical rhythm, upon which different songs could be composed. The use of these circles might be compared to that of the measures indicated in our vaudevilles for singing couplets to a well-known air. (See "Notes," 12.)

† See "Notes," 13.

velopments given to the subject represented by each of these three words. We shall be content with noting this relation without laying further stress in order to continue our observations on the melody intoned immediately after the *Bécheraf*.

III.

The song begins: the last note of the recitative prolonged on the violin, serves as a cue for the percussion instruments and as a starting point for the melody. Whatever the mode is to which it belongs, the singer will drawl his voice ascending or descending, from the last note of the recitative until the first verse of the song. The first couplet will be a simple song of slight range. The melody will appear easy to catch, making allowance for the singer's guttural accent and the rhythmic combinations beaten upon the instruments of percussion But already the violin has made its *ritornello* adding to the melody its own particular embellishments, while the guitar continues the theme without any variation. Then the singer, taking up the second couplet, commences to adorn his endings and

cadences with a series of small notes encroaching beyond the given scale, both above and below. As the theme develops the singer grows animated. Soon, to the small notes are added fragments of the drawled scale, without apparent regularity, and yet without change in the measure, since whilst the song is played and sung, but always in unison, the percussion instruments uniformly mark the rhythm begun in the first couplet of the song.

IV.

At the outset two facts become evident: first, the absence of the leading note, and secondly, the constant repetition of one or two fundamental sounds on which the melodic idea is founded. The absence of the leading note will prove to us that the system of the Arabs rests upon principles entirely different from ours; a melody without the note characteristic of the key, our ears would be unable to suppose Now, the characteristic notes of an Arab melody will occur at the third or fourth degree of the scale, the last being always* considered as the

* See "Notes," 14.

starting note, or tonic. Arab songs being made up of a large number of couplets, separated by an instrumental *ritornello*, it becomes easy to locate the starting note.

Starting from this principle, we will find a scale the first note of which will be taken from somewhere among the seven that we use, but preserving intact the position of the semitones. Take, for example, D as our tonic, we have the following scale: D, E, F, G, A, B, C, D, and according to the different starting notes, the key, or rather, the mode, will be changed, but the position of the semitones will always remain fixed and invariable, from E to F, and B to C. With our harmonic system, on the contrary, the semitones are displaced, according to the starting point, to be found from the third to fourth, and seventh and eighth degree of the scale Such is the most usual composition of Arab scales, imitated of those Grecian modes and the plain-song.

At this point, we can formulate the character of the Arab melody in the following manner: "A melody of which the starting note taken from the seven notes of the scale, does not, in consequence of

the absence of the leading note, displace the semitones" And now, resting upon this principle, we can write the Arab songs, and submitting them to a closer examination, we shall recognise that these fundamental notes are found generally in the third and fourth degrees, according to the starting note which determines the tonality, and that these notes fulfil the functions of the two semitones of our musical system.

V.

My view is thus widely divergent from those who claim to find third and quarter tones in Arab music. This opinion, which I assert to be utterly erroneous, is due, no doubt, to the use of the drawled scales of which I spoke earlier* The use of these scales is one of the most usual means of ornamentation, especially by singers and violinists, and I confess without regret that this is what has the least charm for me in Arab music. On the contrary, nothing can be more delicately ornate than the ever-varying terminations, either by the upper or lower notes

* See "Notes," 15.

added to the song, or by the several small notes used at various intervals, but always in the key of the song, to reach the note on which the melodic idea falls. These terminations, for which the Arabs have quite a special talent, are some of the prettiest things imaginable.

The suppression or addition of a note, sometimes the mere interposition, suffices to impart a fresh melodic idea, another accent, yet quite in accord with the entire subject, and one which prepares in a novel and graceful manner, the return to the fundamental note.

As the number of couplets increase, so the variants increase (their new and diverse form doing away with the monotony which would necessarily result from the constant repetition of the same phrase), until two or three repetitions of the principal ending, made in the form of a reply by the violin, serves as a connecting link for the second motive. If the violin is in the hands of a skilful musician, he will essay, in these replies, a *descant* on the lower strings (generally the fourth), thus preparing the change that will be made in the tonality. The same kind of performance with the variants is then repeated

gradually, in returning to the first motive, this time executed in a different rhythm.

It will now be understood how utterly impossible it is to appreciate at first hearing this music, which is so little in accord with our sensations, and why we have laid down this theory of the "habit of hearing" or the "education of the ear" as the indispensable condition for appreciating at its true value a music so different from ours.

III

Chapter III. The Diatonic Modes of of the Arabs.

I.

AS each note of the scale can serve as a starting note for one of the scales in the music of the Arabs, they will therefore have seven different scales or modes. Yet if a native musician be questioned on this subject, he will reply without hesitation that their musical system contains fourteen. Ask him to enumerate them and he will succeed in naming twelve only. I have long and vainly sought to learn of the other two, and certainly have been unable to trace their existence in the analysis I made of the songs written by me at the dictation of Arab musicians I have therefore been compelled to limit my enumeration to the twelve modes whose names have been given to me, and whose different qualities are admirably adapted

to the special character of each song. But before naming these, and in order to avoid repetitions, it is useful here to take an historical survey, which will assist us in our estimate.

II.

At the period of the invasion of the barbarians, the arts and sciences found a refuge in Christendom. The new religion had borrowed from the Hebrews their psalms, and from the Gentiles their songs. But the abuse arising from the admission of instruments into the religious chants, and the use of modes which were inimical to the theatrical representations of the Romans, called for a severe reform. This was undertaken by St Augustine at Hippo and by St. Ambrose at Milan. Both made a choice from among the songs esteemed worthy of being sung in the temples, and this choice was directed chiefly to those belonging to the most ancient modes of the Greeks.

Later on, St. Gregory continued this work of reform, necessitated by a fresh invasion of the modes already prohibited, and which the Heresiarchs de-

sired to introduce into the religious chant. But at the same time that he reformed and regulated this chant, which has preserved his name, St. Gregory augmented the number of modes, or rather, he authorised their use in the two ways formerly employed among the Greeks, i.e., in the two proportions, "arithmetical" and "harmonic."* Each of the tonalities laid down by the first reformers thus became the starting note for two different modes Finally, these modes were divided into "authentic" and "plagal," or superior and inferior, each one having its own starting note, on one of the seven notes of the scale.

In all these reforms the principle of the two semitones placed invariably from E to F and B to C had been respected, and it seemed that it was always to be so But owing to the introduction of the harmonic system, the ear became familiar with the displacement of semitones subordinated to the change of the tonic, and as the principles of the old system still obtained, there resulted from the

* The octave is divided "arithmetical" when the fourth is below and the fifth above. In the "harmonic" division it is the opposite.

struggle between them, a song which resembles nothing, belonging to no period, and admits of our harmony only on condition of changing its melody, so that musicians do not accept it as music, and I doubt whether St. Gregory himself would be able to recognise it, if he came amongst us now.

Will this study come to the assistance of those who wish to lead plain-song back to the path from which it should never have strayed? It is in a little way, with this object, that I now give you the different modes of the Arabs, against the Greek modes and the tones of plain-song, which correspond with them; being happy if I can thus add my stone to the work of restoration, which is to be recommended in every way.

III.

Let us examine, first of all, the four principal modes, those most used. (1) The *Irak* mode, corresponding to "Dorian" mode of the Greeks and the "First Tone" of the plain-song, having D for its base.

It is serious and grave; suitable for singing of war and religion. Nearly all the chants of the

Hanefi rite are in this mode. An example of it will be found in that species of religious song the first words of which are "Allah ya rabbi sidi." This song contains a melodic expression which would not be disowned by a modern composer.*

(2) The *Mezmoum* mode, corresponding to the "Lydian" mode of the Greeks, and the "Third Tone" of plain-song, having E for its base.

It is sad, pathetic, effeminate, and leads to indolence.† Plato banished the Lydian mode from the republic. The dance known in Constantine by the name of CHABATI, a slow and voluptuous dance, the movements of which are mainly contortions of the body, is in this mode. To this mode also are sung nearly all the love-songs, among which I may mention that well-known one beginning "Mâda djeridj." We should also note the song made by the women of Bou-Sada in honour of the *bureau arabe* entitled "El-biro ya mléh." In plain-song the "Third Tone" has preserved the same

* See "Notes," 16.

† I found this mode almost constantly in Spanish popular songs.

character, but its use is becoming rarer from day to day. It is still used in some dioceses for the litanies of the Virgin Mary.*

(3) The *Edzeil* mode, corresponding to the "Phrygian" mode of the Greeks, and the "Fifth Tone" of plain-song, having F for its base.

Glowing, proud, impetuous, terrible, this mode is suited to stir one to warlike combat. Its use is almost exclusively restricted to instruments of martial music.† "Timotheus aroused the fury of Alexander by the Phrygian mode, and soothed it by the Lydian mode" (Rousseau). It is found chiefly among the warlike tribes of Algeria. The Kabiles employ it frequently, and this explains their almost sole use of wind instruments

Let us mention more particularly the *danse des Zouaoua*, the character of which corresponds well

* See "Notes," 17.

† To this mode is attributed the term, *Diabolus in musica*, which really belongs to the *Asbein* mode. This latter was not used in the Gregorian chant. The harshness of the *Edzeil* mode, arising from the tritone which forms its base (F, G, A, B), has led to the wrongful assigning to it a character which is applicable only to the *Asbein* mode, as is proved by the legend which I quote in Chapter VI.

with the idea that one has of this valiant tribe, which has given its name to the Zouaves.

The song which the Kabiles made about Marshall Bugeaud has the same proud and savage mark, which is even found in some love songs, such as "Sidi Aiche." Indeed, it appears that this was the only mode whose use suited a people which had always boasted of being free, and which only submitted to French rule after many campaigns.*

(4) The *Djorka* mode, corresponding to the "Æolian" mode of the Greeks (some authors call it the Grave Lydian), and the "Seventh Tone" of plain-song, having G for its base.

This mode is grave and serious. It seems to sum up the qualities of two of the preceding modes (*Irak* and *Edzeil*), from which it is sometimes difficult to distinguish. In the plain-song the "Fifth Tone" is continually being confused with the Seventh as regards the relationship of the intervals. Rousseau, speaking of its origin, says that its name came from Æolia, a country of Asia Minor, where it was first used. It was from the Æolian mode that

See "Notes," 18.

Burette translated into notes the "Hymn to Nemesis." This mode is found everywhere in Arab music, in which it expresses the most varying feelings. Severe in the military marches of the Tunisian band (which one might conjecture were based on our harmonic system, but for the absence of the leading note), sad with him who sings "Ya leslam ha hedabi," tender and plaintive in the "Amaroua" of Tizi-Ouzou and in the song of "Beni-Abbès," while in Constantine it accompanies the voluptuous dance of the Chabati as he sings "Amokra oulidi." It can also impart a simple grace to the "Guifsaria" of the Kabiles, and its influence will also extend to the chant of the *Muèddin*, which summons the faithful to prayer.

It would be vain to attempt to give you an idea of the delight which Arabs find in this mode, or to enumerate the songs with their different characters. A musical Proteus, the *Djorka* mode can assume all forms, and take all aspects. I cannot make it better appreciated than by pointing out its use in plain-song for all solemn festivals.*

* See "Notes," 19.

IV.

The four modes which follow, bear to the other modes a resemblance due as much to the reproduction of the tetrachords as to the arithmetical division on which they are based. They comprise the four lower tones of plain-song. Here they are in the same order as the preceding.

(5) The *L'Sain* mode, corresponding to the "Hyper-Dorian" mode of the Greeks, and the "Second Tone" of plain-song, having A for its base.

This mode sometimes effects the religious solemnity of the *Irak* mode, as in the Tunisian "Gammara," or in the plaintive song beginning "Ami sebbah el ahbab." The Kabiles also sing the song of Sebastopol, which they call "Stamboul," to this mode. In spite of its title, this song has nothing warlike in it, hence the mode used. It is the lament of a young warrior, whose sweetheart prevents him from going to defend the standard of the Prophet. The frequent use of this mode among the Moors and Arabs has led to it being affirmed that

nearly all their songs are in the minor key.* It would indeed be the same as our minor scale if there were a leading note, but the Arab song obstinately brings in the G natural with the *L'Saïn* mode.†

(6) The *Saïka* mode, corresponding to the "Hyper-Lydian" mode of the Greeks, and the "Fourth Tone" of plain-song, having B for its base.

Its use is very rare and its character is also ill-defined. It is often confused with the *Mezmoum* mode from which it is derived.‡

(7) The *Meia* mode, corresponding to the "Hyper-Phrygian" mode of the Greeks and to the "Sixth Tone" of plain-song, having C for its base.

According to Plutarch, this mode is of a kind to temper the vehemence of the "Phrygian." Indeed, although it partakes of the nature of the *Edzeil* mode, of which it sometimes has the ferocity, it preserves a character of grandeur and majesty even among the Kabiles, who use it in several of their popular songs, "El ou mouima ou laṣcar" (sung by

* See "Notes," 20.

† See "Notes," 21.

‡ See "Notes," 22.

the women to encourage the warriors in the fight) and the song of "Beni-Mansour" In plain-song the "Fifth" and "Sixth Tone" seem now to form only one.*

It would be interesting to find out by what steps these scales have been gradually abandoned, used as they were in profane as in sacred music, to preserve only the scales of the "First" and "Sixth Tone" of plain-song.

From this point of view it would be useful to study more especially the music of the Spaniards, not of the fifteenth and sixteenth centuries, as has already been done, but the popular songs. In these, where the Arab character, stamped upon them by seven centuries of domination, is easily seen, as in the "Canas Jacaras," etc, the transition from the ancient to the modern principle. It is the germ of the musical revolution which gave birth to harmony, of which Gui d'Arezzo was the first apostle.

In speaking of instruments in the following chapter, I will attempt to give a few indications on this subject.

* See "Notes," 23.

(8) The *Râsd-Edzeil* mode, corresponding to the "Hyper-Mixo-Lydian" mode of the Greeks, and the "Eighth Tone" of plain-song, having D (octave) for its base.

This mode presents a peculiar *mélange* or summing up of the others, especially the *Edzeil*, to which it imparts a lugubrious tinge. It is said to be suitable for sublime or divine meditations. The songs written in this mode are only to be distinguished from the first mode *(Irak)* by the terminations and by details which would take too long to enter into here.*

Such are, in all, the first eight modes of Arab music, each of which is based upon one of the seven notes of the scale with displacement of the semitones.

* See "Notes," 24.

IV

Chapter IV.

I.

I SHALL seek to explain how the ancient musical principle, based on the system of tetrachords passed to hexachords before reaching that of the octave, which now governs it. In this direction, the examination of the various instruments in use among the Arabs will considerably help us, since we shall find in some the classification of the sounds reduced to one single tetrachord, and in others developed to a range of three octaves and three notes, which must have been the extreme limit of appreciable sounds produced by such imperfect instruments.

Whatever hesitation one may have in admitting a musical system governed by the tetrachord or even the hexachord, we shall have to acknowledge its ex-

istence in the three-holed flute, giving only four notes, a tetrachord; in the guitar tuned by fourths, then by fourths and sixths; and finally in the *Rebab*, that primitive violin, which in the ordinary position has a range of six notes only, a hexachord.

On the other hand, if we admit the Arab influence in Europe, particularly from the eighth to the fourteenth century, which cannot be doubted in the case of literature in the South of France, in Spain and in Italy, we may be allowed to believe that this influence must have been exerted on music also, which with poetry formed the essential part of *la Gaye-science* of the troubadours and minstrels.

In our opinion, this is the important aspect of this study, seeing that from it may be deduced curious and interesting information of a period almost unknown in musical history.

II.

"Drums and flutes of the rudest kind are found in the most thinly populated isles, and it could be shown by innumerable examples that music is absolutely the same among all barbaric races." Thus

does Fétis express himself in his translation of Stafford's "History of Music."

A flute and a drum comprise the popular orchestra of the Arabs, the instruments being generally, if not of the rudest kind, at any rate certainly primitive. A reed pierced with three holes forms a flute called the *Gosba.* A dried skin stretched over a wooden ring like the tambourine, and there you have the *Tarr.** Sometimes this drum takes a square form, mainly among the wandering tribes of the Sahara. It is then called the *Dof.* Let us add to these two instruments, a singer, and we have Arab music as it is generally heard.

The three-holed flute gives four notes including the one without the help of the fingers (i.e, the open note). It is the "singing instrument," whose duty is to sustain the voice by playing constantly the theme of the song. In the *ritornelli* between each couplet, the variants consist of a kind of trill, imitating tremolo. Then in the repetition of the song it plays higher tones, produced by the pressure of the lips upon the end of the reed, and finally in the

* See "Notes," 25.

mingling of these two different pitches of sound. This *Gosba* is nearly the same size as our concert flute. Here let us remark that the change from the low to the high notes is not an octave, but a fifth, just as with the fife of the Provençal *bateleurs*, or the *flûte à bec* of certain provinces of Spain. Yet the melody played or sung never exceeds the range of the tetrachord, except in the embellishments of which I have spoken.

The accompaniment is made by the drum, whose constant even rhythm regulates that of the song, at the same time its muffled sound seems to provide a sort of thorough-bass. We see in the Bible that at the crossing of the Red Sea, Moses and the Children of Israel sang a hymn of thanksgiving, and Miriam the prophetess, Aaron's sister, took a tambourine, a *Tof*, and danced, followed by all the women.* The square-shaped *Tof* of the Hebrews, or the *Dof* of the Arabs, still exists in Spain, where it plays the same

* The singer who first acquired great renown, after the foundation of Islamism, was one called Towais, of Medina, and slave of Othmân (Osmân), son of Affan. Arwa emancipated Towais. It was he who invented the *Dof*.—"Femmes Arabes depuis l'Islamisme," Chapter XXI.

part under the name of *Aduf*.* There, as in Africa, it marks the rhythm of the old popular songs, which are within the range of four notes.

III.

Speaking of the *Tof* of the Hebrews, it will doubtless be objected, the harp of David and the four thousand singers of Solomon. Let us see what this harp was, and this will lead us direct to the examination of the musical system† of the ancients at its highest development as regards the number of appreciable sounds possessed by their instruments.

If we were to imagine David's harp as resembling the one used by us at present, it would be a strange idea. One fact, however, leads to the belief that this instrument was of considerable size. Seventy-five strings are spoken of. And such an instrument is still in use among the Arabs, chiefly in Tunis and Alexandria. Among the Hebrews it was called the *Kinnor*, whilst its name with the Arabs is *Kanoun* or

* See "Notes," 27.

† Be it clearly understood that I mean by system, the total of classified sounds at this period, from the lowest to the highest.

*Ganoun.** The Greeks had a similar instrument named *Kynnira.* This harp is placed upon the knees of the player, and, in spite of its seventy-five strings, it is scarcely larger or heavier than a guitar. The longest strings are a little less than a yard in length, and are stretched horizontally on a harmonic box of maple wood covered with a dried skin like a drum. This harmonic box has the shape of an acute triangle. The strings are plucked by means of small whale-bones or quills fixed by rings to the first and middle finger of each hand.†

The only embellishments suited to the *Kanoun* are ascending and descending scales, performed by running the quills rapidly over the strings, at the same time, however, subject to the rhythm of the song marked by the percussion instrument. The two fingers on each hand used to pluck the strings might lead one to suppose a succession of sounds producing harmony, but there is nothing of the sort. The *Kanoun* player uses the first finger of each hand

* See "Notes," 28.

† This harp in perfected form became later the *Polyplectrum*, an invention attributed to Gui d'Arezzo. This was the first form of the "spinnet," which led to our piano.

in the rapid passages and in the scales, but the four fingers are only used for performing certain repeated notes, a species of embellishment of which I have spoken in reference to the *Kouitra*. The *Kanoun* plays the same part as the *Kouitra* in Arab concerts.

As for the seventy-five strings, they are so tuned that each three consecutive strings are in unison. This reduces to twenty-five the number of sounds forming the range of the system based upon the tetrachord. Again, it happens that the extreme notes are rarely used. The range of the *Kanoun* is then only three octaves, comprising sixty-six strings, by the omission of the three highest notes.

The mode of tuning is in conformity with the first tone of plain-song. The lowest string gives D, and the sounds succeed one another in natural order—D, E, F, G, A, B, C, D, etc.* With sixty-six strings the range is three octaves, from D to D. With seventy-five strings, it is three octaves and three notes, from D to G, the extreme limit of appreciable notes on such imperfect instruments.

See "Notes," 29.

IV.

Let us return to the tetrachord. The most ancient popular songs, as we have said, are within the compass of the four notes of the three-holed flute. The tetrachord itself is all-sufficient, and it is only in a few embellishments that a fifth note is heard in a rapid glide.

How did the system of sounds extend to three octaves, which we know to be the range of the *Kanoun*? In the case of the lyre, the addition of a string above or below is easily explained. In the flute, on the contrary, there is no transition between the use of the three-holed instrument, forming the tetrachord, and that of the six-holed one, affording the union of two conjoint tetrachords.

On this subject, the only information I have been able to gather is a legend. A certain Mohammed was one of the most celebrated musicians in Constantine. He was summoned to all the fêtes, from which he invariably returned laden with presents. Yet Mohammed was sad. Alas! his son, who had given promise of inheriting his talent and renown, had died shortly after his marriage, and the old

musician never ceased to implore the Prophet to permit him to live long enough to transmit his musical knowledge to his grandson, the last of his race.

The boy, who was named Ahmed, showed early a pronounced taste for music. Soon the old man, having made a small flute, suited to the tiny hands of the child, was able to take him to the fêtes, where everyone congratulated Mohammed on his grandson's precocious talent, and assured him that the latter would attain his own excellence. One day when the boy had remained at home, Mohammed was much astonished on his return, to hear music which seemed to be produced by two instruments. Thinking that some strange musician had come to see him, he quickened his pace, but on entering the courtyard, he only saw his grandson, who not having heard him approach went on playing the flute, and producing by himself this entirely new combination of sounds.

The child by inserting the end of his little flute in that of his grandfather's had obtained a range of sounds, until then, unknown. When questioned by Mohammed about his discovery, the child replied simply that he wished his voice to follow his grand-

father's. Indeed, the notes of the little flute did follow those of the large one, or to be more explicit, almost completed the octave, of which the large flute gave simply the first tones, the lowest.

The *marabouts*, asked to give a pronouncement of this extraordinary fact, concluded that the Prophet had wished to indicate that the boy would continue his grandfather's reputation and even surpass it. This is why this new flute was called the *Djaouak*, i.e., "that which follows."

According to this legend, we shall consider the flute of six holes, and therefore the seven notes, as dating from the Mussulman era. The *Djaouak* in use to-day, more especially among the Moors, has seven holes and gives a complete octave. It is seldom, however, that the songs played on this instrument exceed the range of six or seven notes, and the octave is hardly ever used except in embellishments. A *Gosba*, a large flute with five or six holes, and so giving at least a hexachord is also met with sometimes.*

Let us recall in this connection that the Greeks

* See "Notes," 26.

had flutes of different kinds for the different modes, and that the writers often mention the three-holed flute. The double flute, being a combination of two flutes, belonging to the Dorian, Ionian or Phrygian modes, would thus have been the first step in the discovery of the hexachord, brought about by the simultaneous use of two modes, which although different, were yet closely related. Now by combining the extreme notes of these two flutes, a range of six notes or a hexachord was not exceeded. The Dorian flute gave D, E, F, G; the Ionian gave E, F, G, A; and the Phrygian gave F, G, A, B. The complete range was thus from D to B. Have we not already here a precedent for the hexachord system of Gui d'Arezzo.

V.

To complete our enumeration of the wind instruments, let us mention the *Raita* or *Raica*, a kind of musette with seven holes and a bell-shaped end. This more perfect instrument (seeing that it comprises the octave) is known in Spain as the *Gaita.* Among the Arabs it is generally used for war-songs, and the mode suitable to it is called by the ancient

authors *Jaika* or *Saïka*, names which are still given to it in certain parts of Africa,* a fact which may cause confusion.†

The rhythmic accompaniment to the *Raita* is played by pairs of kettledrums of various sizes, beaten with two sticks. They are called *Atabal.*‡ In the martial music of the Arabs,§ there is also a large drum named the *Atambor.*‖ It is played with an animal's bone. The number of percussion instruments in use by the Arabs is so considerable, that it would be impossible for me to name them all. I shall confine myself to mentioning, as being more in common use, the *Derbouka*¶ and the *Bendair.*** This latter is a modification of the *Tarr.*

* *Saïka* is the name of the sixth mode with B for its base. A few varieties of these different kinds of instruments, such as the *Meia*, *L'saïn*, etc., also take their names from the mode peculiar to them.

† See "Notes," 30.

‡ See "Notes," 31.

§ See "Notes," 32.

‖ See "Notes," 33.

¶ See "Notes," 34.

** See "Notes," 35.

VI.

Among the stringed instruments figures the violin, known by the name of the *Kemendjah.* It is provided with four strings and tuned by fifths like our European instrument. The only difference lies in the manner of playing it. The musician being seated holds his instrument with his left hand, resting the lower part of the sounding board on his knee. The bow, held in the right hand passes over the strings like that of our violoncello, but the position of the hand is inverted, the wrist being below the bow and the finger-tips turned upwards I attribute to this position of the hand a certain pressure on the string which is quite peculiar to the native artists. The bowing is always in the same line, but a manipulation of the left hand makes the violin turn so as to bring the string in use under the bow.

A primitive violin, the *Rebab* (*Rebeb* or *Rebec*) plays an important part in Arab music It has a convex box like the mandoline. The top of the instrument which is slender, serves as a handle. A copper plate covers its surface and forms the fingerboard.

The lower part is covered with a skin, and on it

rests a piece of reed cut lengthwise to serve as a bridge. Two strings, as large as those of our double-bass and tuned in fifths, are set in vibration with the aid of a small iron bow bent to an arch. The *Rebab* is played like the *Kemendjah.* To facilitate the shift, the head of the *Rebab,* which is bent in the opposite direction to that of the violin, is supported on the player's shoulder.*

VII.

I still have to mention the *Kpuitra,*† called the Tunisian guitar. This is the instrument known to the Greeks as the *Cithara,* which has retained the original shape of the lyre.

It is well known, that according to the history of mythological times, it was Mercury, or Orpheus as some say, who invented the lyre by causing the nerves of a tortoise dried in the sun, to vibrate at his touch. Now the Greeks retained in the *Cithara* this concave shape of the tortoise's shell. They

* See "Notes," 36.

† See "Notes," 37.

transmitted it to the Romans, among whom the name *Lira* was generic to all stringed instruments, as that of *Tibia* was to all wind instruments. The *Cithara* remained an instrument different from others of the species, although it retained more than the others the primitive shape found in the *Kouitra* of the Arabs.

The *Kouitra* has eight strings, there being two to each note; so it really only gives four notes. It is played by means of a quill held in the right hand, while the fingers of the left do the same as with our guitar. The finger-board has no frets.

The method of tuning can only come from the Greeks, for we find in it two disconnected tetrachords, giving the octave as extreme notes, and separated by an interval of a tone thus:

D—G. A—D.

Does not this guitar which, like the *Kanoun*, seems to reveal the existence of the harmonic element, exclude all idea of it, when we see a quill which can only strike one string.

According to Diodorus, Mercury's lyre had only three strings, no doubt the three connected tetrachords: D—G—C. Boëthius, however, speaks of Mercury's tetrachord as the four notes mentioned

above, whilst Nicomaeus attributes it to Pythagoras. The fact remains that, among the ancients, the tetrachord played the same part as the octave amongst us. We have the proof of this in the complete independence of each tetrachord, in the existence of the three-holed flute giving only four notes, and in the four syllables used for *sol-fa*. These latter, according to Quintillian were *té*, *ta*, *thé* and *thô*, and were repeated for each tetrachord, as we repeat seven of them for each octave.

The Tunisians, who, like the Algerians, have no musical alphabet, still use the same syllables to-day in teaching the *Kouitra*.*

VIII

A fact which must excite general astonishment is that the Greeks, who possessed such a wide acquaintance with, and taste for the arts, did not divine the properties of the octave in this very combination of two disconnected tetrachords. The reason for this is perhaps found in the large number

* See "Notes," 38 and 39.

of signs they used for representing the notes in each of the fifteen modes of which Alypius speaks. According to this author, the number of signs represented by letters of the alphabet taken in different positions, amounted to more than six hundred.*

The Romans greatly diminished these number of signs. However, we come to Boëthius and find fifteen letters in use only. Henceforth the tetrachords can more easily be compared, and St. Gregory, considering that the relations between the notes are the same for each octave, further reduces these signs to the first seven letters of the alphabet, which he repeats in various forms in different octaves.†

At this period a new factor and one of great importance presented itself. I mean the simultane-

* Mamoun, during the first twenty months of his reign, did not hear a *letter*, i.e., a note of music, nor a word of song.—"Femmes Arabes depuis l'Islamisme," Chapter XXVIII.

† Before this event, a preliminary reform had been attempted by St. Augustine and St. Ambrose. The former had heard hymns sung in Alexandria, whose simplicity struck him so much, because it gave greater pleasure to the Africans that the countless ornamental hymns used in other dioceses At Alexandria the words were in Greek. It was

ous sounds, due, no doubt, to the introduction of the organ into the temples. Some authors mention St. Damas as the inventor of the organ, whilst others say it came from the east. However, Boëthius is the first to speak of consonances of thirds and sixths applied to the melody, vague attempts at the future counterpoint, of which *descant* is the first manifestation, and from which later was to spring the harmony of Palestrina. The chords of the third and sixth, improvised on a given melody, were thus a preliminary step towards harmony. But before the law of this new science was formulated, what mistakes, what groping in the dark.

That same Boëthius who drew up in the fourth century a treatise on music, after the style of the ancients, seduced, no doubt, by the charm of simultaneous sounds, endeavoured to introduce them into his tetrachords, but without result.

from the East also, that St. Ambrose brought to Milan, what is called the Ambrosian chant.

At the same time, the modifications of these two reformers, effected only the form of the melodies, especially the embellishments and made no change in the basis of the system. The same kind of reform had been introduced into Spain by St. Isidore of Seville.

In the midst of the general upheaval, caused as much by heresies, as by barbarian invasions, the heretics used this discovery as a weapon to increase the number of their adherents. It was then that St. Gregory himself and the councils, forbade the use of instruments in churches. However, the idea of harmony now existed, and it was to germinate in the very bosom of Christianity by means of the *descant* and organ. The new religion which had imbibed from paganism the principles of its religious song, adopted, as its instrument the flute of Pan. But its reeds were no longer to resonate to the breath of an individual, but by means of a key-board and a bellows.

Little by little the chords of thirds and sixths crept in, side by side with progressions of the fourth and fifth, deduced from the system of tetrachords. The two systems were now face to face with each other, and they contested their ground fiercely until the time of Gui d'Arezzo, who, developing the idea of St. Gregory, established the relations of the hexachords, and laid the bases of a new scale allowing of the use of simultaneous sounds.

IX.

One would have a strange notion of Gui d'Arezzo's reform, if we assign to him merely the invention of the names of the notes taken from the hymn to St. John. His real discovery, one which led to the harmonic formula, consisted of the establishment of the relations of the hexachords, of the mutations and of the flat Where St. Gregory had seen two similar tetrachords giving as extreme notes the octave, D—G = A—D, Gui d'Arezzo, proceeding by the application of harmonic consonances, recognised two similar thirds, separated by a semitone and giving as extreme notes the sixth, the hexachord: C—D—E = F—G—A. Then, applying to his discovery the two progressions, arithmetic and harmonic, which consisted in inverting the position of two tetrachords* he placed at the top the third which had been at the bottom in the first hexachord. There resulted a second hexachord with a different starting point, but entirely similar to the first as regards

* We have recognised its use by St. Gregory in his reform of the religious song.

the relation of the notes to one another. This second hexachord was indeed, composed, like the first, of two similar thirds, separated by a semitone: G—A—B = C—D—E

Following this method of procedure, he took the second third of the first hexachord to form the basis of a new hexachord, and, by means of the flat placed on the first note of the second third, completed the three fundamental hexachords of his system. Finally applying this, in a range of fifteen notes only, he formulated the harmonic law, comprising:

I. Two hexachords beginning with G called "hard hexachords."

II. Two hexachords beginning with C called "natural hexachords."

III. One hexachord beginning with F, called the "soft hexachord."

a
g
f
e
d
c
b
a
G
F

First Hard Hexachord

E...la
D...sol
C...fa
B...mi
A...ré
G...ut

First Natural Hexachord

a ...la
G...sol
F ...fa
E...mi
D...ré
C...ut

Second Hard Hexachord

e ...la
d ...sol
c .. fa
b ...mi
a ...ré
G...ut

Second Natural Hexachord

a ...la
g ...sol
f ...fa
e ...mi
d ...ré
c ...ut

Third Soft Hexachord

d ...la
c ...sol
b♭...fa
a ...mi
G ...ré
F ...ut

This system was applicable to the whole range of perceptible sounds produced by those instruments, the most complete of which, as we already know, embraced three octaves and three notes. The series of the five tetrachords could be reproduced both high and low, under the same conditions (see table on previous page).

The Hymn to St. John explains perfectly the meaning of this discovery, since, although it is written in the first tone of plain-song, it includes the six notes of the first natural hexachord, which is the starting point of Gui d'Arezzo's system. Each verse begins with a different note, following the ascending order of the degrees of the scale.

Ut queant laxis
*Re*sonare fibris
*Mi*ra gestorum
*Fa*muli tuorum
*Sol*ve polluti
*La*bii reatum
Sancte Joannes.

As for the mutations to facilitate the transition

from one hexachord to another* it is only necessary to look at this table with a little attention, to be convinced that their purpose was to bring the singing of all melodies to one and the same scale, comprising a range of six notes.

No doubt, there was still a lacuna here, which was not bridged until later by the discovery of the leading note, but it remains none the less evident that the law of harmony was formulated by Gui d'Arezzo.

As for the tetrachord system, just enough of it was retained as could be in accordance with the new principles, and the guitar, modifying its mode of tuning, formed with the two systems an anomalous combination which it has preserved.† The excep-

* The mutation consists in the change of the name of a note but not the sound. Thus C-fa of the first hard hexachord becomes C-ut in the first natural hexachord, although the sound does not change.

† The notes of the strings of the guitar were represented by the letters: A, D, G, C, E, A. The creation of a fixed diapason has changed them, but without in the least modifying its mode of tuning, as the strings of the guitar are now tuned, E, A, D, G, B, E.

tional nature of this mode of tuning—three tetrachords surmounted by a hexachord cut at its base by a third, seems to be the result of the fusion of the two systems of St. Gregory and Gui d'Arezzo.

V

Chapter V. The Rhythm of Arab Music.

MUSIC, considered in its simplest state—rhythmical sound, absolutely requires a measure. Now Arab musicians playing in unison, i.e., producing together the same sound, the same musical phrase, must of necessity sing and play in time. Does this measure sufficiently resembles ours, for us to be able to feel its influence immediately, or shall we once more find a difference in this, as we have recognised as existing between our harmonic system and the Arab melodic system.

I have already mentioned the "rhythmic harmony" of the band of the Bey of Tunis, and that, more simple, produced by the Arab percussion instruments. This, alone would suffice to show the existence of the same dissimilarity. Yet, measure is as rigorous in Arab music as in our own. It regu-

lates the movements of the dance. It follows the slow or lively pace of the melody, which cannot proceed without it, since it is an essential part. The rhythmical division is produced in a regular manner, which is unalterable throughout the accompaniment of a song. But this division, probably subordinated in principle to the poetic rhythm, has led to what are for us, strange combinations, the regularity of which does not strike us at first.

What was the poetic rhythm of the ancients? The mingling of long and short syllables. From the very beginning this rhythm was evidently applied to music among the nations to whom the words "to say" and "to sing" meant the same thing.

From music to the dance, the transition was easy, and as the song was not sufficiently noisy to mark the dancer's movements, this function became the part of the percussion instruments, whose tones were never drowned, even by the most enthusiastic shouts and plaudits which would accompany the dance.*

* There was a time-beater called the *koruphaios*, *chorypl* or *podoctupos*, on account of the noise he made with his feet. He wore sandals of wood or iron, and this allowed him to use at the same time a stringed instrument with his hands and a percussion instrument with his feet. The Romans

Just as poetry varied its accents, so the dance varied its movements, and the application of each new rhythm had to be done at the same time for poetry as for dancing. When, in consequence of these variants, so displeasing to Plato, the song had gradually freed itself from the shackles of poetry, the percussion instruments alone remained responsible for maintaining the rhythm, the *Cithara*, as Plutarch tells us, producing the same note as the voice. Although the song was freed from poetry it still had need of a regulator. The guitar could not perform this office, as it slavishly followed the song, and therefore to the drum came the task of regulating the movement of the melody.

In place of the *dactyl* and the *spondee* there was a rhythm of two equal feet, figured by two long, or a long and two short notes, and in place of the *iambus* and *trochee*, there was a rhythm in which the two feet were in the proportion of two to one, either two and one long note or two and one short note, or vice versa.

added to the sandals for time-beating, shells and bones of animals. These were played with the hands, hence the name of *manductor* for the time-beater.

Was it due to the influence of the satiric authors that with the more frequent use of the *iambus*, this rhythm was almost constantly applied to the dance with the name of *tempus perfectum*, whilst the rhythm of two equal feet (*dactyl* or *spondee*) was called *tempus imperfectum?* What I can testify, is the existence of this identical fact among the Arabs. For them the three time rhythm or rather triple time, has much more charm, although the duple time is also met with.

The rhythm marked by the drums is generally subject to the song, as the *tempus perfectum* or *tempus imperfectum*, but sometimes it seems to break away from it altogether. The spirit of independence which had brought about the separation of music and poetry, was shown in the instruments of percussion, and so it often happens that the song is accompanied by a rhythm which appears entirely opposed to that necessitated by the melody. Here, again, the habit of hearing can alone make us distinguish divisions in which the time of the former is to the latter in the proportion of three to two.

* This is the rhythm used by the Basques in Spain

Sometimes while the melodic rhythm is *three and three*, the rhythm of the drums is *two and four*, or again, *two, two and two.* In another song where the measure of the melody will be divided into eight equal parts, the rhythmic accompaniment will be *three, three and two.*

Let us suppose a complete Arab orchestra. The guitars, flutes and violins will all play the song with the necessary glosses, while the drums of various kinds, on the other hand, will produce, not one single rhythm, but a *mélange* of several rhythms, forming a kind of "rhythmic harmony," the only harmony known to the Arabs,† and in which the parts are so entangled that only long habituation can distinguish in it a certain regularity.‡ And yet regularity does exist. Each drummer follows exactly the kind of rhythm indicated to him by the chief musician,§ the greater or lesser number of

* See "Notes," 40.

† See "Notes," 48.

‡ There is a little of this rhythmic *mélange* in the "Sequidillo" of the Spaniards.

§ "Ibrahim el-Mausely," says Perron, "was the first who, with baton in hand, marked and indicated the cadence and musical measure." This Ibrahim was a musician at

rhythmic divisions being always very well regulated to the volume of the instrument.

It is this rhythmic harmony which constitutes the second element of Arab music. A self-respecting instrumentalist, no more plays without his drum accompaniment than a European artist sings without the piano. In such a case, and certainly in every small orchestra, the diversity of *timbres* of the drum, in itself produces this accompaniment.*

Such is the function of the drums which mark the measure in Arab music, the character of which I will formulate as follows: "An accompanying rhythm, nearly always independent of the melody, the relation of which to the melody is fixed from the beginning of each measure."

Melody and rhythm are thus the constituent elements of Arab music,† corresponding as regards arrangement, to the two elements of Greek music, melopœia and rhythmopœia.

the court of Haroun-el-Raschid. At the present day the chief musician of an Arab orchestra plays the principal instrument, the *Kemendjah* or *Raita*.

* See "Notes," 7.

† See "Notes," 41.

VI

Chapter VI. The Chromatic Modes of the Arabs.

I.

WE remain impassive when listening to Arab music. Impassive! do I say? We should be inclined to flee from such a confused noise of voices and instruments as would offend our ears. Yet with the Arabs the reverse occurs. They are exalted by the sounds of their instruments. With their music they express the most varied feelings, to which they attach wonderful effects.*

Who has not seen in Algeria those women who dance until they fall exhausted? A moment since they were calm. But the singers performed a modulation which caught their ear. Then this modula-

See "Notes," 42.

tion recurring with each couplet of the song, they seem to rise with haggard gaze and panting breath. They move an arm, then a leg, turning slowly at first, then more rapidly, leaping at the same time, until they fall unconscious in their companion's arms. Inquire the cause of this frenzied dance, and you will be answered: the *Djenoun (Djinns)*. They are possessed by the demon.

II.

Sometimes, when listening to an Arab song, tears will be seen to flow from the eyes of everyone. This nearly always happens with the song of *Salah Bey*. Here is the story of the song. Salah was Bey of Constantine. He was summoned to the Dey of Algiers under some pretext, who had him beheaded in order to remove him and to seize his fortune.

The song comprises two parts. The first refers to the farewell of Salah Bey to his family, the entreaties of his relatives to make him stay his journey, his arrival at Algiers and his death The second part contains the poet's lamentations, praising the lofty deeds and noble virtues of Salah Bey. The two parts are separated by a *recitative* of these

words: "The Bey is dead," repeated and uttered in such a lugubrious tone that it makes one shudder. The first words of this song are: "*Galoû el- Arab galoû.*"

III.

Let me quote as a final example the legend of the celebrated Arab musician, Alfarabbi.

Alfarabbi had learnt music in Spain in those schools founded by the Caliphs of Cordova, which were in a flourishing condition at the end of the ninth century. The fame of the celebrated musician, says an Arab author, had spread as far as Asia, and the sultan Fekr ed-doula, desiring to hear him, sent messengers several times bearing rich presents and instructions to induce him to visit his court. Alfarabbi fearing he would not be allowed to return to his native land, long resisted these offers, but finally yielding to the Sultan's entreaties and prodigality, he determined to pay his visit incognito.

On arriving at the palace of Fekr ed-doula, he made his appearance in such a tattered costume that he would have been refused admission had he not said he was a strange musician who wished to

gain a hearing. The slaves whose duty it was to introduce poets and musicians, then led him into the Sultan's presence, as it happened to be the hour when Fekr ed-doula held his daily concert.

Alfarabbi's shabby dress was not of a kind to gain him much notice; however, he was asked to play and sing. Scarcely had he begun, when all the court were seized with a fit of laughter which even the Sultan's presence could not check. Alfarabbi then changed the mode and immediately sadness succeeded the joy. Such was the effect of this, that tears, sighs and groans took the place of the noise of laughter. Suddenly the singer once again altered his melody and rhythm, which evoked in his audience such a fury of madness, that they would have hurled themselves upon him, if a new change of mode had not appeased them, and while they were thus plunged in a deep slumber, Alfarabbi had time to get out of the palace, and even out of the town before anyone could attempt to follow.

The Arab author adds that, when the Sultan and his court awakened they could only attribute such extraordinary effects of the music they had heard to Alfarabbi.

IV.

Let us apply these effects to the modes we already know. Joy will be caused by the *L'saın* mode, fury by the *Edzeil.* But what about sadness, slumber, and also the dance which causes it to be said, that the women are possessed of devils? These effects belong to the modes—*Rummel-meïa*, *L'saïn-sebaḥ* and *Asbein*, which seem to be the last remains of those chromatic modes to which the Greeks attached such extraordinary characteristics.*

(1) The *Rummel-meïa* mode, derived from the simply *Meïa*, borrows from it the first tetrachord, but modifies the second, by raising the first note a semitone, giving D sharp in a scale with G for its starting note.†

(2) The *L'saïn-sebaḥ*, derived from the *L'saïn* mode, corresponds entirely to our minor scale with G sharp.‡

(3) The *Zeidan* mode, derived from the *Irak*

* The first eight modes referred to in Chapter III, formed the diatonic modes, which proceeded by two tones and a semitone for each tetrachord.

† See "Notes," 43.

‡ See "Notes," 44.

mode, borrows from this its second tetrachord, but modifies the first by raising the second note a semitone, thus producing G sharp in a scale which has D for its starting note.*

(4) The *Asbein* mode, derived from the *Mezmoum* or Lydian mode (that sad mode conducing to indolence, which Plato banished from his republic) borrows from this its second tetrachord, modifying the first by producing G sharp in a mode that has D for a starting note.†

It is the *Asbein* mode (often confused in Algiers with the *Zeidan*), that makes the demon-possessed women dance in spite of themselves. It was this *Asbein* mode which really deserved the qualification, *Diabolus in musica*, applied later to the *Edzeil* mode. Here is the Arab legend on the subject.

When the devil was driven from Paradise, his first thought was to tempt man. To succeed well, he made use of music and taught the celestial songs which were the privilege of the elect. But in order to punish him, God took from him this knowledge,

* See "Notes," 45.

† See "Notes," 46.

and thus he was only able to teach men this single mode with such extraordinary effects.

The impression which this mode produces on the Arabs is such that at Tunis I have seen a musician of great reputation, who formerly was employed by the Bey's former minister, Ben Aied, I have seen him, I say, fall into quite an ecstasy when playing on his *Kemendjah* those diabolical songs in the *Asbein* mode. To meet the objection that this effect is due to religious enthusiasm, I add that this musician is a Jew, and his name is Sahagou Sfoz. At the time I heard him in 1857, he was playing in a street café. He was the only native violinist I ever saw shift on his instrument.*

V.

Although we may hesitate to call up memories of Orpheus, Amphion and all those renowned singers, in order to represent them as performing their wonders by such means, we cannot mistake the relationship of the extraordinary effects produced by Arab music, with those attributed by the Greeks to theirs.

See "Notes," 47.

But if, with such restricted means, they produced in antiquity the effects which we cannot imitate now; if all this musical science placed by the philosophers in the front rank of the sciences, is summed up in a song accompanied by a drum; if among a people which appreciated the beautiful in art and literature, musical questions were confined in such a restricted sphere; how can we believe in that importance which the philosophers attach to the study of music in those praises accorded to it by poets and orators, and those sects which were ready to fly at each other, just as among us the classicists and romanticists, or the Piccinists and Gluckists did.

Shall we say, like others, that we must allow for poetic exaggeration in accounting for these wonders, and that the chief effects of music were due to poetry, to that Greek language, whose accents were so sweet that "to speak" and "to sing" were the same thing. Or shall we ascribe the cause of these wonders to the ignorance and coarseness of the listeners, or shall we, like Rousseau, decide to think that it is impossible to judge a music of which we might have the letter but not the spirit?

For my part, after allowing for poetic exaggeration, I recall the principle of "the habit of hearing," or, if it is prèferred, "the education of the ear," which should in my opinion give the key to this enigma. "The pleasure caused by music," says Halévy, in his "Souvenirs et Portraits," "always presupposes a preliminary education acquired by the sole habit of hearing or by the study of the art." This principle of preliminary education, or of the habit of hearing, is applicable to all degrees of musical knowledge as to all kinds of music.

We already know that the first laws were songs. Now if singing came into existence at the same moment as speech, we must recognise that the first musical rules were but the expression of an already acquired habit. As the first notes were appreciated, they had to be confined at first in a single tetrachord, but each new extension of the system of sounds for the classifying of different tetrachords aroused opposition. It was a new habit to acquire, a new task in the education of the ear. It was almost a revolution, and the wise sought to evade it. Terpander was banished from the republic because he had added one string to the lyre. Timotheus of

Miletus was hissed when he first appeared in public with his cithara of eleven strings, and afterwards he was looked upon as the first musician of his day.

On what does the quarrel of the Pythagoreans and Aristoxenians rest, if not upon the law of the habit of hearing? Aristoxenes relegated to the ear the care of accepting or rejecting melodic combinations. Pythagoras wished to subject this judgment to precise laws, and under the pretext that he was preserving the beautiful, he set up before musical art his Pillars of Hercules and said: "Thou shalt go no farther."

Do we owe to these very fetters the progress made as a result of the separation of theoretical from practical music? I should be more ready to believe it, as, from this period music appears to accept no other rules than those based on the feelings awakened. From then under the caprice of the ear and in proportion to the habit acquired, it accepted that which it had rejected yesterday. In this way, all the extraordinary facts in the musical history of the ancients can be explained by an extension of the sum of acquired knowledge, and vice versa.

Would that Timotheus, of whom I have spoken as having increased the number of strings of the

cithara, and of introducing the "gloss" into singing, would he, with his eleven strings, have produced effects similar to Amphion with his lyre of four strings? Would he, like the latter, have been able to charm the workers as they raised the walls of Thebes? He would not perhaps have been hissed, as he was at Athens, but in proportion to the extension which he gave to the musical system by the use of the eleven-stringed guitar, and the "gloss," the workers at Thebes, being neither able to understand his manner of singing, nor appreciate his entirely new range of sounds, so utterly beyond their "preliminary education acquired by the sole habit of hearing," would not have listened to him, or else would have taken him for a madman.

Let us take another instance from a period nearer to our own, and examine the progress made by the harmonic system from the thirteenth century down to to-day, and endeavour to imagine the effect upon us of one of the *chansons organisées* of Jean de Murris (thirteenth century). Then let us reverse the question, and suppose Jean de Murris to be present at an opera, or at the performance of one of Beet-

hoven's symphonies. Whatever period we take, the answer to this question will always be the same.

Orpheus, Terpander, Amphion, possessed the musical knowledge of their times, and besides being in the front rank among singers, they further contributed to progress by gradually increasing the sum of this knowledge. To this extension is due the wonderful effects attributed by the Greeks to their music, the existence of which I have recognised among the Arabs, to whom the Greeks transmitted their musical system.

It is therefore not surprising to find their recurrence in these days, among a people who have remained at a standstill for several centuries, and whose musical system (I cannot too often repeat it) is clearly the same as that in use in Europe before the discovery of Gui d'Arezzo.

As for the acceptance of what is new in music, one might mention the most famous of our composers, who, each after his kind, but always in proportion to the development which they gave to the harmonic formula, have met, or still meet, with the lot of Timotheus.

Conclusion.

Conclusion. Influence on European Music.

I.

I HAVE now to indicate the results to be deduced from this study of Arab music compared with Greek music and the Gregorian chant. First of all, let us recapitulate the points put forward, and the conclusions will follow naturally.

We have seen that in the beginning of all nations, the first law was dictated in song, and, according to Strabo, "to say" and "to sing" meant the same thing. The classification of sounds appears with Orpheus and Mercury. Until their time, sounds were not regulated; the fixed distance between two sounds had not been established. System did not exist, and this discovery appeared so wonderful that it was attributed to the gods. The system is indicated by the lyre of Orpheus, or that of Mercury. The length or thickness of the strings gives

a succession of fixed notes, soon imitated in wind instruments by the gradation of the pipes in Pan's flute. This was the starting point, developed gradually and formulated in a more complete manner in the system of Pythagoras, in proportion to, and as the result of the very development of the sense of hearing.

The system of Pythagoras does not, on principle, admit of more than four notes, but it continually reproduces them in series throughout the range of perceptible notes produced by voice or instrument. Hence comes the change of the starting note for each tetrachord, although the position of the semitones is regularly maintained between the same notes.

I have had nothing to say concerning the Romans, as among them the cultivation of the arts was not developed until the end of the Republic. The progress and destiny of the arts, and of music in particular, had to be sought elsewhere. Thus we passed from the Greeks to the Christians, from the tetrachord of Pythagoras to the tetrachord of St. Gregory, to arrive at the hexachord of Gui d'Arezzo.

I have shown the part played by St. Augustine and Bœthius, especially at this period. The system of simultaneous sounds must at that time have appeared incompatible with melody based on tetrachords. And so, it is really the system of Pythagoras, pure and unalloyed, which passed to the Arabs, at the same time that it became the basis of the reform made in the religious song by St. Gregory. "But," says Villemain in "Le Tableau de la Litterature au Moyen Age," "just as the Latin tongue was modified by contact with the pronunciation of the barbarians, so music was to lose its sweetest intonations." This is why, in Europe, the plain-song and secular song, too, preserve only the diatonic genre. As for the chromatic and enharmonic, vestiges will perhaps be found in Asia and Africa.

"Was it not by the orders of Haroun El Raschid and his son, Mamoun, according to the writings of the Greek, Hebrew and Syrian philosophers, that most of these translations were made, the knowledge of which became so valuable to the Christians; and can one deny the powerful influence exercised by the Arabs upon the latter up to the fifteenth century, both by intellect and force of

arms."* According to Guinguené and Sismondi, the Provençal literature is a continual imitation of Arab literature. If Christian music brought Arab-Hebraic literature into Europe, the Arab invasion doubled the working of this means, by the aid of the *gaye-science*, the science of the trouvères and troubadours.

"What were the troubadours? Warriors for the most part. Some lords of castles, others the wits of the day, who, animated by their Southern love of music, favoured by that sonorous and metallic language, and enduring with verve the popular thought, in turn attacked or appraised in their songs the noblemen of the neighbourhood. The troubadour made verses and often sang them himself. But he was followed by one or two jongleurs, whose special task it was to sing and recite the stories of chivalry. Girard de Calanson, in a piece of verse in which he lays down the precepts of his art, recommends first of all the power of invention, of rhyming well, of speaking well, and of boldly proposing a *jeu-parti*.†

Delécluze, "Dante et la poésie amoureuse."

† By *jeu-parti* was understood a song improvised by two voices alternating in the form of question and answer. In short, it was the double choir singing the *strophe* and *anti-strophe*.

In addition, he says, one must be able to play well on the drum and the cymbals; to bring out the symphony; to throw apples into the air and catch them skilfully on the point of a knife; to imitate the nightingale's song; to perform tricks with baskets; simulate an attack upon a castle; jump through four hoops at a time; play the *cytale* and mandora; handle the *manicarde* and guitar; play the harp and set the jig going to brighten the tune of the psaltery"*

But sometimes, the trouvère, who had to know so many things, could not even write, and the words as well as the music, were transmitted orally. Hence the need for a short poem, which had to be divided into couplets with a separate refrain Fauriel gives an example in the "Récit en vers de la croisade contre les hérétiques albigeois," which contains the following: "Sirs, this song is made in the manner of that of Antioch, and versified in a like manner, and is sung to the same air for him who knows it." This circumstance supports the opinion of Villemain, who says: "I imagine that the Arabic and Spanish

* Villemain, "Tableau de la Litterature du Moyen Age."

songs must have been able to give, by their very music, the type of this Provençal poetry, which is rigorously enslaved within its metres." From this it is clear, that if at this period "to say" and "to sing" were no longer the same thing, poetry was still, however, inseparable from music, which ruled the measure in verse.

Music with its attempts at harmony, known by the name of *Descant*, gave birth to *Discort*, a piece of verse which combined a little of all languages, Italian, Provençal, French, Gascon, Spanish, etc.

Need it be mentioned that the Crusades, constantly renewing the relations between Europeans and the Moors, established a continual exchange in the language as well as the scientific and literary knowledge of both people. But while the Moors remained stationary, the nations of the West, after assimilating the knowledge of the East, developed it in another direction, and we have seen how the musical system was strangely modified and enlarged by Gui d'Arezzo's discovery. Music, in the West, becoming calm and serious, developed at its ease the harmonic principle, abandoning to the

Mussulman the "gloss" and embellishments, who has retained them.

The Arab singers are still required to know a great deal of what was expected of the trouvère, and if all are not found to possess the special talents which seem to have been reserved for the jongleur, we must understand that this personage has been replaced in Moorish *fêtes* by a buffoon of another kind, whom it will suffice to name. I refer to the *Garagous*, the native clown, whose coarse pleasantries are always so well received among the Mussulman population.

II.

Let me say now, what results we shall deduce from this study of Arab music examined in its relation to Greek music and Gregorian chant.

Until the fourteenth century, twelve different scales were used, each one of these scales giving to the melody a particular character. From the fourteenth century, these scales were abandoned, with the exception of one, which was the basis of the harmonic system. Later on another was resumed, the

minor scale, which only exists as a derivation from the first, and cannot, harmonically speaking, get on without it. Thus, previous to the fourteenth century, music was only melody, but this melody was developed in twelve scales or modes of different character.

Now these two scales, which correspond to our major and minor modes, having formed part of the modes of the system of melody in use before the fourteenth century, have we not the right to think that in the other ten modes, abandoned at the same time, there is something, if not all, to be obtained, that would aid in the development of our harmonic system As for us, we have not the slightest doubt, and yet, at the moment when we are closing this work, we wonder whether the interest it has awakened among a few people will find an echo in the musical world. We remember the sarcasm which Meybomius and Burette received in their attempts at Greek music, and without taking shelter behind a false and useless modesty, we confess that we do not expect to impart to our readers the conviction which animates us.

No doubt we shall be told that the effects of Arab music are known and that it has been possible to

judge them, notably in "Le Désert" of Félicien David. Our reply will be that this is a great mistake. Félicien David has done the very opposite of what we ask. He has modified Arab melody to apply it to our harmonic system, thus renewing by his work what is done every day by plain-song.

We, on the contrary, would like the application of a system of harmony appropriated to the scale of each mode, without altering the character of the melody Here lies, in our belief, the source of a new wealth of harmony, the use of which could be combined with those which we have already. Just as the minor mode has a special harmony, so ought each of the other modes we have mentioned. Work in this direction would immediately result in bringing plain-song back to its true path, and would put an end to the confusion introduced into the religious song by the mixing of the melodic principle, which is the foundation of St. Gregory's system, with the harmonic principle, to which it is desired to bend it, and which only succeeds in disfiguring it.*

* In this connection I can only refer the reader to the valuable information given by Niedermeyer in his "L'Harmonie appliqués au plain-chant."

As for the application of a similar system to our present-day secular music, we cannot assert its possibility; time and experience alone being able to show to what point the resources of ancient melody, allied with a special harmony, would be compatible with our musical habits. However it may be, we think that, in our work, there are some historical points, I would almost say, of musical archæology, which may be of some interest. And if we are told that the tetrachord of Pythagoras and the hexachord of Gui d'Arezzo will not renew among us the dispute of the Gluckists and Piccinists, we shall none the less believe that the study of the past often furnishes the truth of the present, and allows us to conjecture the future.

Notes on Arab Music and Musical Instruments.

By Henry George Farmer.



Eastern Kemendjah Player.

To face page 169.

Notes on Arab Music and Musical Instruments.

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1.

SCIENCE OF ARAB MUSIC

SINCE the downfall of Arab polity and civilisation in Spain, the Arabs (at least those of Mauretania) seem to have lost the science of their music.* Shaw, in his "Travels in Barbary" (1757) says the Arabs and Moors do not write down their compositions, and have no science of music, everything being learned by ear, yet, he says, "the greatest uniformity and exactness is always preserved throughout their performances"

* In Persia, however, in the eighteenth century, a traveller speaking of native musicians said, "they learn by rule and play by note."—Pinkerton's "Collection of Voyages," etc.

Niebuhr ("Travels in Arabia," 1790) says they "use no notes but sing by ear" Addison ("West Barbary," 1671) says he was told that *formerly* every mosque had a layman who "understood the cadences of the Alcoran" and could chant it in its original metre. Jones ("Lyric Airs," 1804) says that the Turks are equally ignorant of the use of written notes, yet they have a practical theory for all that, and "there is no school of music in the West of Europe, where it (music) is more discussed" than in Turkey. "The want of notes does not prevent them from composing and executing concertos of great length." Lane ("Modern Egyptians") says the Arabs of Egypt have very few books on music, and these are not understood by their modern musicians.

2.

SIMILARITY TO CATHOLIC CHANT.

"We cannot fail to be struck with the remarkable similarity which the melodies of the Koran bear to the responses and chants of the Catholic liturgy." (Naumann, "History of Music.") A traveller in Algeria (Lumsden, "Trip to Algerine Ter-

ritory," 1847) refers to visiting a mosque and hearing the Imaun "chaunting portions of the Koran in a manner which reminded me forcibly of many parts of the Catholic mass." Addison ("West Barbary," 1671) speaks of the mosque music in Morocco, as "a delightful piece of devotion."

3.

THE TROUBADOURS.

"The Provençal singers (the troubadours) resembled the Arabian, not only in sentiments and character, but also in the very forms of their minstrelsy. As the Arabians had their dual verses, so had the Provençals their *Coblas*, or 'couplets.' As the duality of the verse had led to those amicable 'Contentions,' or poetic duels, of which we have spoken among the Arabian singers, so had the Provençals their *Tensos*. No less the manner of using the rhymes. For as the Arabians had their *Casidas* or long poems all on one rhyme, and their short bespangled and dainty *Maouchahs* or 'embroideries,' so also had the Provençals Even

the names they gave their songs are but Arabian names translated" (Rowbotham, "History of Music.")

4.

ARAB INFLUENCE IN SPAIN.

"There is a striking degree of similarity between many of the airs which I have heard in Egypt and some of the popular melodies of Spain" (Lane, "Modern Egyptians.") "Not only do we meet with certain terms and expressions in the popular songs of Spain," says Engel in his "Study of National Music," "which forcibly remind us of Arabic music, but also several Spanish instruments are of Arabic origin." Strange to say, Engel failed to mention the dances of Spain, which bear a wholesale imprint from the Arab: the *Sarabande*, *Villarro*, *Pabana*, *Chaconne*, *Villota*, *Maya*, *Giga*, *Gallarda*, etc. Engel points out that whilst there is little trace of Arab music in the Catholic church music in Spain, there is considerable influence to be seen in the music of the Jewish synagogue. This latter is also testified by De Sola in his "Ancient Melodies of the Spanish and Portuguese Jews" (1857). Durrieu

("Present State of Morocco," 1854) found the rhythm of Moorish songs "precisely the same as that of the jacaras or Andalusian romances."

5.

HISTORY OF ARAB MUSIC.

The early Arab musicians were possibly of the wandering minstrel type, like the "Calenders" we read of in the "Arabian Nights." Such at first was Mabed, one of the most famous of the early Arab musicians Similar to the Western minstrels, they were as much poets as musicians "This," says Lane,* was sufficient to satisfy a people passionately fond of poetry, whose first object is to understand the meaning of the verses which are chanted." Indeed, the song in these days, says Christianowitch,† was a sort of recitative with a light refrain Thus the music of the Arabs, bound in subjection to the words, would necessarily make slow progress. Then again, it is clear from the teachings of Mahomet that music was *tabu*, at any rate as regards

* Lane, "Arabians of the Middle Ages."

† Christianowitch, "Enquisse Historique," etc.

the practice of the faith. The prophet had said: "Music and singing cause hypocrisy to grow in the heart, as water makes corn grow." "Your prayers, if music form a part of them, will end but in piping and hand-clapping."

Although we read of the Caliph Omar (634), who was said to be a composer, and the Caliph Othman (644), the patron of the musician, Ibn Soureidj, music continued under the ban of the prophet, until the reign of Caliph Ali (656), when, as Salvador points out, music, together with art and literature in general, began to be freely cultivated. Under the reign of the Caliph Moawiya (661), a large portion of Greece had been annexed by the Arab armies, and the Caliph, who was surrounded at his court by poets, *littérateurs* and scientists, now commanded translations of the works of the Greeks, including those on music. How much they profited by these works, says Lane ("Modern Egyptians") is well known. "It appears," continues Lane, "that they formed the system of music which has prevailed among them for many centuries partly from Greek, and partly from Persian and Indian treatises. From the Greek language are derived the most general

Arabic term for music, namely, 'mooseeka,'* and the names of some of the Arab musical instruments; but most of the technical terms are borrowed from the Persian and Indian languages."

Salvador was under the impression that Greek influence upon Arab music dates from so early a period as this. But there can be little doubt that at this period the Arabs were more persuaded by the Persians† than the Greeks, for since the Arab conquest of Persia in the seventh century, there had been a gradual absorption of the musical theory and practice of the conquered race.

However, that be as it may. We do know that in the eighth century music had become a necessary adjunct to Arab life. Some of the early caliphs were accomplished musicians. Such was Yazid (680), a composer, and Walid I (705), a performer on the lute. The caliphs Abul Abbas (749) and Mansur (754) are spoken of as patrons of music, whilst Mahdi (775) was not only a musician himself, but his children were also accomplished in the art.

* Hammer-Purgstall, on the other hand, says the word "Mooseeka" is derived from the Persian.

† Ibn Khaldoun, "Asiatic Journal," Volume XX.

Bagdad had become the capital of the great Arab Empire which stretched from the borders of Tartary in the East to Spain in the West, and here were gathered the finest musical talent in all Arabia. It was the golden age of Arab music Here was held the refined and dazzling court of the son of Mahdi, the famous Caliph Haroun El Raschid (786), a name immortal in Eastern song and story, and the unlimited patronage of art and music at his court is still on the lips of the Arab minstrel to-day. Haroun never built a mosque but what he attached a school to it. Schools and colleges, including those specially set apart for music, sprung up throughout the empire. Tudela, in his "Itinerary," says he found in Alexandria more than twenty schools for philosophy alone. Cairo, too, had its colleges, and in Fez and Morocco the most magnificent buildings were assigned for educational purposes, whilst Arab Spain vied with the mother country in its zeal for art, science and education

In the ninth century, says Fétis,* there are traces

Fétis, "Histoire générale de la musique."

of a didactic science of music with the Arabs. About 780,* the poet Chalil had written his "Book of Sounds" and "Book of Rhythms." Another writer of the period was Obeidallah Ben Abdallah, who wrote a treatise on the "Tones and Mutations in Song." Then came El Kindi, who, in 862, wrote six books on music: (1) "On Composition"; (2) "Laws of Tone"; (3) "Elements of Music"; (4) "Book of Rhythm"; (5) "On Instruments"; (6) "Union of Poetry and Music."

His pupil, Achmed Ben Mohammed, also wrote works on music, including an "Introduction to the Science of Music."

Then there were the practical musicians who were famed throughout the length and breadth of Araby. The first of these was the great Ibrahim of Mossoul (742-803), called the "patriarch of Arab music"; Junis Suleiman; Zobeir Ibn Dahman, who was such a favourite at court as to have two villages assigned to him; Mabed of Medina, who had wandered as a minstrel all over Arabia; Jesid Haura, who introduced female singers into the harem; Mohammed

* Riemann, "Dictionary of Music," says he died 776.

Ibnol Hares; Koraiss (d. 838), who wrote a book on singing; Abu-Aica, son of Caliph Motawakil, a composer of three hundred songs; Isaak (767-849), son of Ibrahim, no less renowned than his father, for he was the author, composer and editor of many works.

Among the famous singers of Arabia were: Orieb, poetess and composer, who boasted of knowing 21,000 melodies by heart; El Garid and Ibn Sorcidschuma, the rival singers at court; Selsel (d. 791); Jelid-Ibnol, whom Haroun commissioned with two others to collect the songs written during his reign; and Mokarik (fl. 800-64).

But we must leave Bagdad and the East, which all too soon was to start on its decline from greatness and grandeur, and seek to continue our history in the Western limit of the Arab empire—Spain.

At Cordova, the capital of Arab Spain, the cultivation of the arts and sciences was carried on even further than at Bagdad. In the ninth century during the reign of the Spanish Caliph Hakam I (796), a famous Bagdad musician named Serjab was invited to the court of Cordova. He was a pupil of the famous Ibrahim of Mossoul, and his talents had even raised the jealousy of the master. He ar-

rived in Spain about the year 821, and here, under the caliph's patronage, he opened the Music School of Cordova,* which afterwards became famous for its musicians and theorists: the learned Al Farabi (d. 950), whose treatise on music is still preserved; Ali of Ispahan (d. 918-9), whose songs and writings, though ten centuries have passed, may be seen in his "Kitab-el-Aghani," or "Book of Songs"; Ben Zeidan; Rabbi Enock; Rabbi Mozes; Vadil; Moheb; Abil; Mousali, the pupil of Serjab; and Abu Bekr Ibn Bájeh, of Granada, who wrote a commentary of Aristotle's "Treatise on Sound" and whose songs were very popular.

Now the music theory which Serjab brought within the doors of the music schools of Spain, was naturally the Arabian-Persian system, which had been gradually formulated in Persia since the Arab conquest. Although soon to be abandoned by the Spanish Arabs, as we shall see, the system was adhered to by the Eastern Arabs and Persians, and became the basis of their fourteenth century theor-

* Other music schools were opened at Seville, Granada, Valencia and Toledo.

ists. What this system was, we know from its development.

In the fourteenth century the Arabian-Persian arts and sciences were put forth with considerable vigour, and music especially came under quite a revival. The leader of this revival was an Arab of Bagdad named Ssaffieddin Abd El Monim, whose principal work, the "Schereffije," was written in the Arab tongue. Not that there had been any dearth of musical theorists with the Arabs since those we mentioned. Following Chalil and El Kindi, in the eighth and ninth centuries, came the Hispano-Arab writers, chief of whom was Al Farabi Then we have Abd El Moumini (eleventh century), Mohammed Ben Ahmed El Haddah (twelfth century), and Mohammed Schirasi (thirteenth century). But the fourteenth century was, with the Eastern Arabs and Persians, most propitious for the cultivation of the arts and sciences, as they were now under the beneficial rule of the Mongols. And from this period has come down to us several works on the science of Arabian-Persian music, and three especially; those of Ssaffieddin, Mohammed Ben Abu Bekr Ben Scerouni and Abd El Khadir. From these works we

can see what the system of the Eastern Arabs and Persians (for they cannot be separated), really was.*

Sir Hubert Parry, in his "Art of Music," has referred to the Eastern Arabs and Persians as possessing "the most elaborate scale system in the world." The octave was divided into seventeen parts (third tones). This has led historians and writers to assert that the Arabs had more notes within the octave than Europeans. As a matter of fact this *Messel* system, as it was called in the East, did not give them more notes in practice, but was intended as a provision for an absolutely true scale. As Land† and Hatherly‡ point out, the theorists discriminated (for example) between the scale of C sharp and D flat. By this system were obtained true fifths and fourths, a true minor seventh, and a very reliable major third and sixth. Here we have evidence

* How much was Arabian and how much Persian, is difficult to say. The influence of the latter no doubt predominated. Six out of the twelve principal modes are named from the Persian language, as are most of the technical terms.

† Land, "Recherches sur l'histoire de gamme Arabe" (1884).

‡ Hatherly, "Treatise on Byzantine Music."

that in the fourteenth century at latest, the Eastern Arabs and Persians had established the consonances of the third and sixth major and minor, whilst Europe was still under the Greek theory. That these "niceties" of the scale were really practised is doubtful. Riemann thinks that the *Messel* only belonged to the theorists,* since we know that at this time (fourteenth century) the diatonic system of seven fundamental tones and five intermediate tones was in practical use with the eastern Arabs and Persians. Land ("Recherches sur l'histoire de gamme Arabe") has also shown that the practical working of the *Messel* as stated by Villoteau ("Description de l'Egypte") was not followed. A. J. Hipkins (Grove's "Dictionary," article, "Pandora") perhaps rightly sums up the question when he says: "The arithmetical reasonings of philosophers who sought to explain the musical scale could never have been, excepting in the larger intervals, the practical art of musicians."

These Arabian-Persian theorists divided their music into certain fixed modes or scales, and

* A century ago an Arab musical theorist named Mechâga reduced the scale to quarter tones.

although the theorists do not agree precisely with one another, we may summarise the modes as follows: there were twelve principal modes called the *Makamat*:

USCHAK: A, B, C♯, D, E, G♭, G♮, A
NEVA: A, B, C, D, E, F, G, A.
ABU SELIK: A, A♯, D, D♯, F, G, A.
RÂSD: A, A♯, C, D, E, F♯, G, A.
IRAK: A, B♭, C♯, D, E♭, F, F♯, G♯, A.
ISPAHAN: A, B♭, C♯, D, E, F, G, A.
ZIREFKEND: A, B♭, C, D, D♯, F, F♯, G♯, A.
BUZURG: A, B♭, C♯, D, D♯, E, G♭, G♯, A.
ZENKLA: A, B, C♯, D, D♯, F♯, G, A.
RHAOUI: A, A♯, C♯, D, D♯, F, G, A.
L'SAÏN: A, A♯, C, D, D♯, F, G, A (= ABU SELIK).
HIDSCHAF: A, A♯, C, D♯, F♯, G, A.

Besides these, there were six other modes called the *Evazat*, viz.: *Shenas*, *Meia*, *Selmek*, *Nevrus*, *Kirdaniah* and *Koucht*, considered by some writers as earlier modes, and by others as derived from the *Makamat*. The nature of these modes was demonstrated by circles divided into eighteen points, representing the seventeen intervals, and from these "circulations of the mode," as they were called, resulted eighty-four scales. This was doubtless the system, but naturally in its earlier and less complex

form, which Serjab introduced into the music schools of Arab-Spain in the ninth century.

But among the doctors at Cordova, a very catholic course of music study prevailed. Not only their own musical science, but the theories of Pythagoras and the Greek system in general were taught to the pupils. In the process of time the Greek theory led to modification in the Arabian-Persian, and by the tenth century, when the music culture of the Arabs of Spain had almost paled the fame of Bagdad, the learned Al Farabi had become a strong advocate of the Greek system, which finally resulted in a definite abandonment of the old theory.* In its place was formulated a system which, although retaining the old designations, was Greek at bottom.† It is the musical system which has since remained with the Arabs and Moors of Mauretania.

From the argument which I have placed in the foregoing, that the musical system of the Eastern Arabs is different from that of the Mauretanian Arabs, and by the reasons and proofs for this dif-

* Fuertes, "Historia de la musica Española."

† Kosegarten, "Alii Hispahanensis."

ference which I have endeavoured to give in these notes, we may be able to reconcile the divided camps of theorists who have dealt with the problem of Arab music.

According to La Borde ("Essai sur la Musique"), Villoteau ("Description de l'Egypte") and Kiesewetter ("Die Musik der Araber"), the Arabs *in general* had the "Messel" system and the theory as laid down by the fourteenth century Eastern Arab theorists, Ssaffieddin, Abd El Khadir, etc. On the other hand, Kosegarten ("Alii Hispahanensis" and other writings), following the tenth century Hispano-Arab theorists, Al Farabi and Ali of Ispahan, opposed the former writers, saying they had confused the Arab with Persian theory and insisted on the Greek theory as being the basis of the Arab. Salvador held this view, although he did not arrive at his conclusion from the theorists, as did Kosegarten, but from a prolonged study of Arab music among Arab musicians.

Between the time of Kosegarten (1840) and Salvador (1863) it had been stated positively by Soriano-Fuertes ("Historia de la Musica Española," 1855) that in the ninth to tenth centuries the His-

pano-Arabs had abandoned the Arab-Persian theory for the Greek. Although this statement appears to have been ignored by every writer on the subject (including Fétis but excepting Rowbotham), I believe it is the crux of the whole question. What became the theory of the Hispano-Arabs in the tenth century came naturally to the Mauretanian Arabs, who have since preserved it, and is precisely what Salvador found. The Eastern Arabs, however, appear to have been uninfluenced by the new theory accepted in Spain, and held to their own system, as illustrated by the fourteenth century theorists.

6.

EUROPEAN VIEWS OF ARAB MUSIC.

"I must confess," says Lane ("Modern Egyptians") "that I generally take great delight in the more refined kind of music which I occasionally hear in Egypt; and the more I become *habituated* to the style, the more I am pleased with it; though, at the same time, I must state that I have not met with many Europeans who enjoy it in the same degree as

myself." Compare this with a traveller (Campbell, "Letters from the South") who was not *habituated* to the music, and says: "Music, which to European ears, if I may judge by my own, is unintelligible and execrable." Villoteau found the "forced modulations," the "rude and extravagant ornaments" of Arab music, "revolting to the ear" Neukomm, the composer (quoted by Fétis), when in Algiers in 1835, spoke of his ears being "tortured" by the native music. Even a musician like Sir Arthur Sullivan, who heard the finest musicians in Cairo at a concert at the house of Tigrane Bey, the Khedive's cousin, was perplexed. There were six performers —two singers and players on *L'Oud*, *Kanoun*, *Náy* and *Taar*. He says: "We had three hours and a half the Chief, who played *L'Oud*, was a very fine player with really remarkable execution. The music is impossible to describe and impossible to note down. I came away dead beat, having listened with all my ears and all my intelligence."—("Fortnightly Review," January, 1905) Harris, speaking of the Persians in the eighteenth century ("Pinkerton's Voyages"), says their music is "so different from ours, that it is a long time before it

becomes pleasant to a stranger's ears." Addison ("West Barbary," 1671) found that Moors had "very harsh and sawing voices" which "grated" upon the ears. Niebuhr ("Travels through Arabia," 1790) thought the music "disagreeable." Another writer, Macgill ("Account of Tunis," 1811), says the "music is of the most barbarous kind. The braying of an ass is sweeter than their softest note, whether vocal or instrumental." On the other hand, Shaw ("Travels in Barbary," 1757) speaks of it as "artful and melodious"; Lempriere ("Tour from Gibraltar to Morocco," 1793) finds it "beautiful and simple"; and Durrieu ("Present State of Morocco," 1854), thinks "nothing can be more plaintive" than some of their songs (see No. 42 of these "Notes").

7.

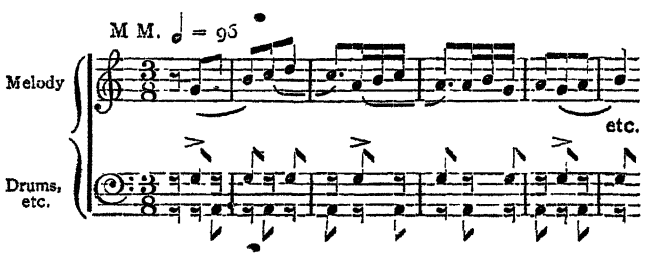
RHYTHM.

"In the Algerian airs I could discern no rhythm —what, you will say, melody without rhythm! it is impossible, and the fault was in your ears. Well, I own to you the utter difficulty of imagining music without rhythm, and I thought at first that the fault

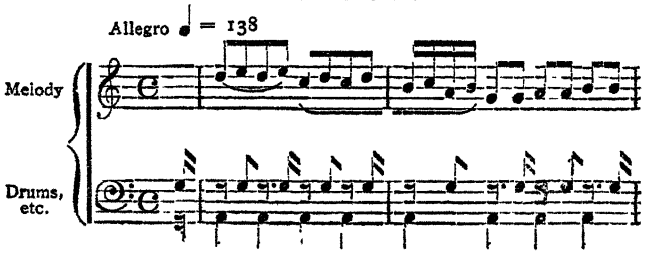
lay wholly in my own ear; but when I spoke on the subject with a Frenchman here, who is the leader of a regimental band, he told me that the rhythm in Moorish melodies is so capricious as to puzzle him." —Campbell, "Letters from the South," 183-.
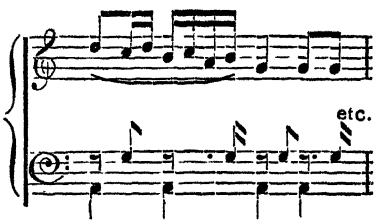
Here are some specimens of rhythm from the "Zendani," or popular melodies. The top line of the drums stave is played by the *Derbouka* and *Djnoudj* (metal castanets attached to the thumb and middle finger), and the bottom line by the *Taar* and *Bendaïr:*

"KADRIA ZENDANI."



"ENTOUM CHEHOUDI."





8.

THE "GLOSS."

Emil Naumann says of the Arab melodies: "If some are remarkably pleasing, there are others whose beauty is marred by confused and intricate progressions, elaborated with every kind of possible and impossible flourishes, producing a most disagreeable effect on the ear of the auditor."—"History of Music."
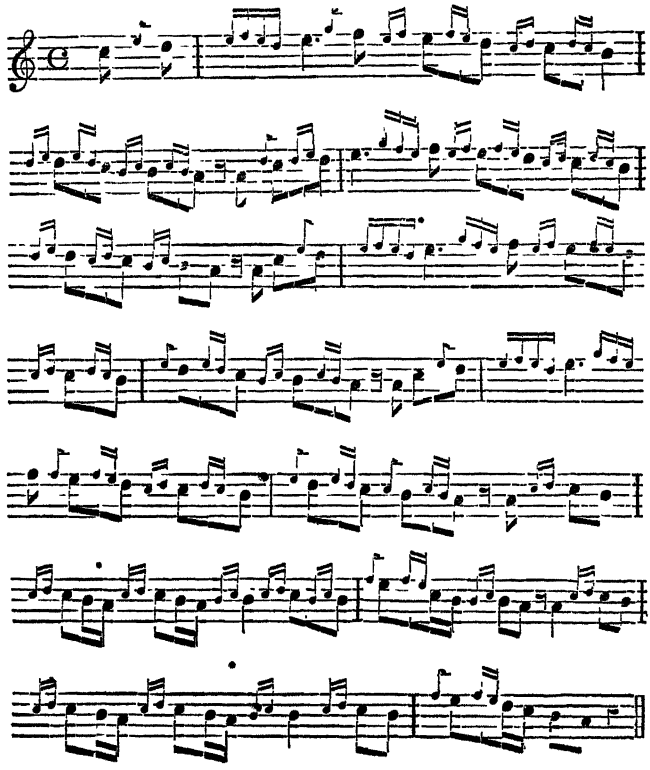
9.

THE "GLOSS."

This example of the *gloss* is taken from Villoteau,* and is one of the few that have been given.

* I am loth to use this example of Arab music, which does not belong to Mauretania, but since I can find no examples of the "gloss" elsewhere, I am compelled to fall back on Villoteau.

"MAM-BUBY LÂBAS."



Lane's examples of Arab music are given without any of the embellishments which are added by the *A'láteeyeh* (professional musicians), and so are those of Salvador and Christianowitch With Rouanet, the *gloss* appears only to be partially

avoided. The talent of the singer or player is absolutely determined, says Salvador in his "Notice sur la Musique Kabyle," by their ability in improvisation with the *gloss*. The use of these embellishments have made it very difficult to distinguish the melody proper. Christianowitch, when collecting for his book on Arab music, experienced this difficulty in taking down the melody, covered as it was by "trilles, roulades et fioritures."

Ouseley ("Travels," 1815) found the *gloss* in Persia, and says, whether the music was vocal or instrumental, "the predominating characteristic seemed to be a querulous tendency and the tune a little more than a succession of trills and shakes." Morier ("Second Journey through Persia," 1818) speaks of a singer who fanned his mouth with a piece of paper so as to obtain these trills and shakes.

Since the modern Arabs have no written music, every note, every phrase, being passed by audition and routine from one musician to another, it is easy for an alteration in the original text of music to creep in, by reason of this very *gloss*. An additional note or phrase which one musician may play as an embellishment, may unwittingly be taken for

the original motive by another. Salvador shows in his "Notice sur la Musique Kabyle," that in modern Arab music even a few months is sufficient to admit of alterations in the melody, caused by the *gloss*. He mentions a song, "Banni-banni," sung in Tunis in 1857, and when imported into Algiers a few months later, it was considerably altered. One of the most popular songs in Algiers, "Chebbou-chebban," has two forms, whilst the song of "Salah-Bey" was noted by Salvador in five different manners. In his essay on Kabile music he gives a song, "Dadda-Ali," in two versions, and admits he does not know which might be the original.

Ernest Newman has often referred to the correlation between an art and the physical condition upon which it is dependent. No better example of this could be found than with the Arab, and especially in the *gloss*. The whole of Arab history, language and social life may be summed up in one word—"phantasy." Their literature, science and art certainly reveal abundant evidence of this. Look at their architecture; it is more decorative design and complicated pattern than staple structure. Their pictorial representations all point to colour array and unde-

finable arabesque, without organic arrangement. The same with their music It is the *gloss*, the variants and ornaments, that is the dominant factor.

10.

THE "NOUBA."

The *Nouba* is the classic musical form with the Arabs, as the symphony is with Europeans. It is an arrangement of songs or melodies in a prescribed form. There are two kinds, according to Rouanet ("Répertoire de Musique Arabe"), a *Nouba Neklabat* and a *Nouba Gharnata*. The former is made up of songs (*Neklab* = song), and each song has its prelude called *Mestekber*. This class of *Nouba* has also an overture termed *Tchenebar*. The three specimens of this class of overture which I have seen in the "Répertoire" mentioned are of Turkish origin, and indeed Rouanet says that this music was introduced into Algiers by Turkish musicians in the service of the Sultans of Algiers at the beginning of the sixteenth century. According to Makrisi and the Persian writers on music, the word *Tchenebar* was used to denote a melody in duple measure.

The *Nouba* proper is called the *Nouba Gharnata.* It is of more importance, musically, than the *Nouba Neklabat.* This is the *Nouba* in five movements described by Salvador, which are named by Christianowitch ("Enquisse Historique," etc.): (1) *Mosadder*; (2) *Betaihh*; (3) *Derdj*; (4) *Insiraf* (*Messraf* in Rouanet); (5) *Khélas* (*Meklass* in Salvador and Rouanet). Rouanet says that every *Nouba Gharnata* is preceded by a prelude—*Mestekber*, and an overture—*Touchiat.*

Christianowitch gives the notation of seven *Noubet*, whilst Rouanet gives a complete *Nouba*, six overtures *(Touchiat)* to the *Noubet Gharnata*, three overtures *(Tchenebar)* to the *Noubet Neklabat*, and several preludes *(Mestekber).*

Every Arab musician is familiar with the *Kadriat senâa* and *Zendani*, i.e., the classical and popular songs, yet only the elect know and play the *Noubet.* Christianowitch says that he knew of three musicians only, in all Algiers, who knew the *Noubet.*

Concerning the origin of the *Nouba*, it is credited to both the Turks and the Moors of Spain. When we consider the art history of the Turks, and especially at the beginning of their domination of Maure-

tania (fifteenth to sixteenth century), when it is generally acknowledged (see Hatherly's "Byzantine Music") that they possessed no music of their own,* this claim for the Turkish origin of the *Nouba* cannot be credited, in the face of the advanced arts of the Moors. The very titles and sentiment of the *Noubet*, at any rate the *Noubet Gharnata*, carry the imprint of the Moors of Spain. With the *Noubet Neklabat*, Turkish influence may, perhaps, be acknowledged in the form. Possibly the *Nouba Gharnata* of the Moors was too complicated and severe for the Turks, hence the need for an easier form—the *Nouba Neklabat*, which is simply a string of songs preceded by an overture *(Tchenebar)*. In the examples of *Tchenebar* that I have seen, they not only bear Turkish titles, but have the strong martial colouring of the *Irak* and *Saïka* modes. Jones, in his "Lyric Airs," gives a Turkish piece of music, of several movements, called "Susudil," which like the *Nouba Neklabat*, is a mere string of melodies without organic relation to each other.

* Ouseley ("Travels," 1815) says that prior to 1637, the art and science of music was unknown to the Turks.

Here we give a specimen of a *Nouba Gharnata* (mode *L'saïn*) from Christianowitch's "Enquisse Historique de la Musique Arabe," which contains the five movements proper to the *Nouba.* To fully grasp the importance of this class of work, one must really see the *Nouba* edited by Yafil and Rouanet, which contains the *Nouba* in its entirety, overture, preludes, bridge passages, *gloss*, etc.
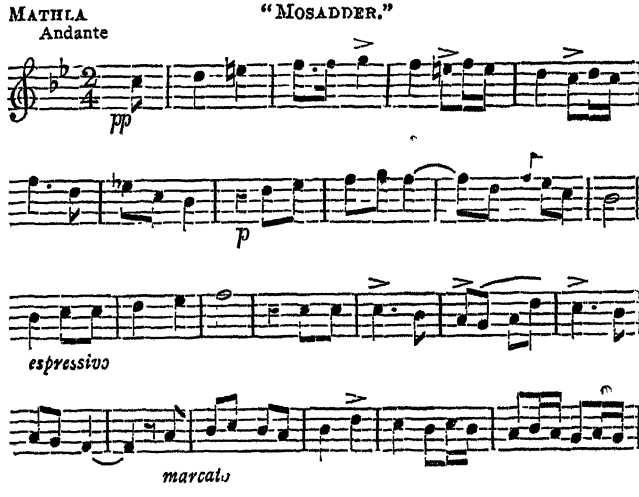
The mode *L'saïn* is A, B, C, D, E, F, G, A, but Arab musicians, like European, select a pitch suitable to the compass of the voice, and to the sentiment of the music performed. The question of pitch is of small importance with them, so long as the character of the mode, in its particular succession of intervals, is maintained It was the same with the Greeks. Munro, in his "Modes of Ancient Greek Music" (1894), says that after Ptolemy's reform of the scales of the modes "the pitch was left to take care of itself." Hatherly ("Byzantine Music") shows that the same custom exists in Turkey and Syria. He says: "In the East it is not unusual, when the notes become inconveniently high or inconveniently low to suit his voice, for a singer to modu-
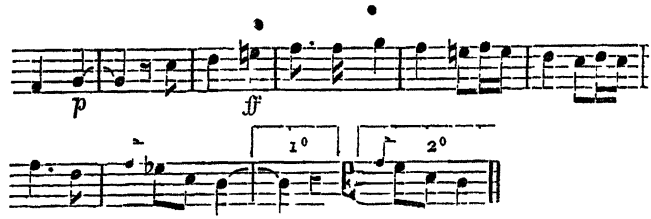
late into another key, as we should style it, taking his mode with him. Instrumentalists do the same But effect, not convenience, is the constraining motive in their case."

Thus we have in this *Nouba* several keys, but the mode always remains the same, with the semitones from second to third and fifth to sixth degrees. According to Rouanet ("Répertoire de Musique Arabe") these transpositions are regulated, and only certain ones are allowed.
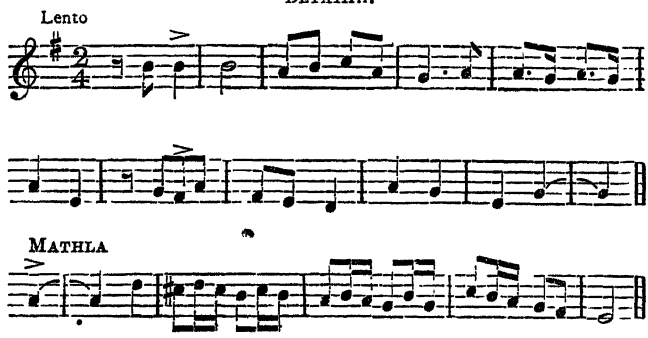
NOUBA L'SAÏN.

"MOSADDER."



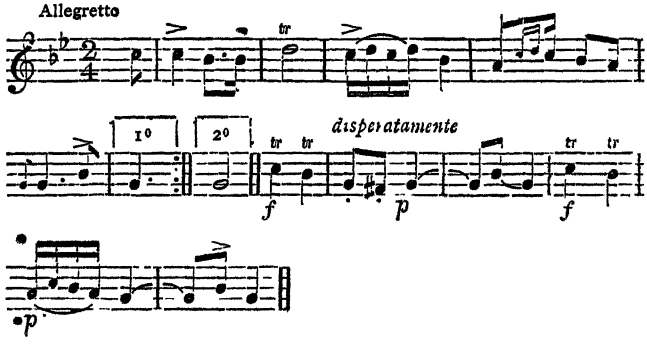


"BETAIHH."



MATHLA
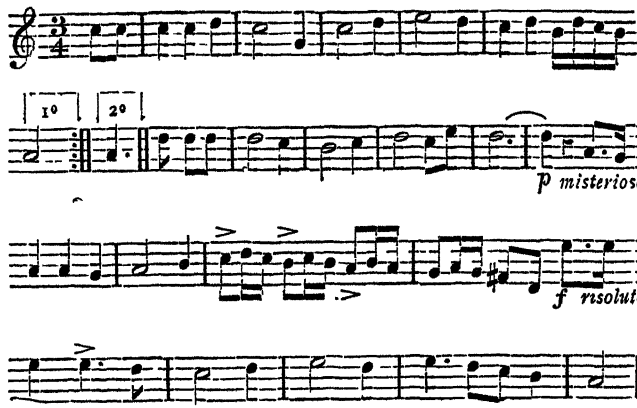
"DERDJ."



"INSIRAF."

MATHLA

Marziale

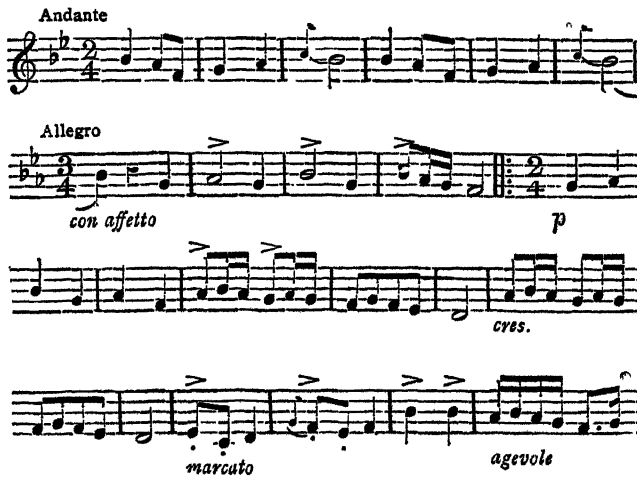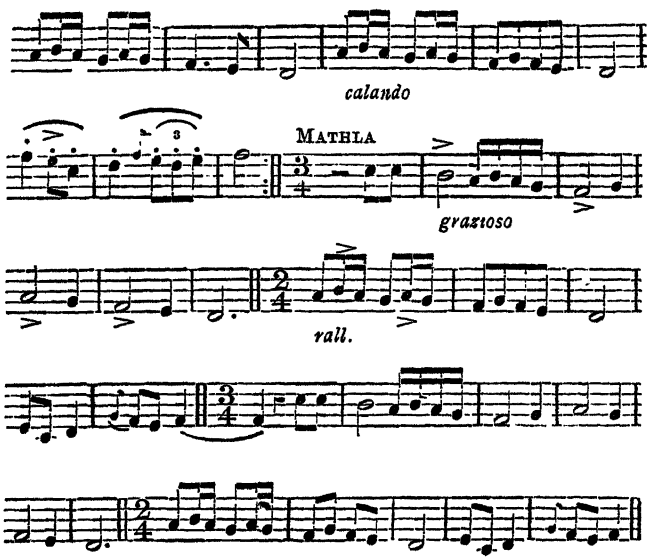


"KHELAS."

MATHLA

Andante

Allegro





11.

THE "BECHERAF."

The *Bécheraf* is apparently the *Mestekber* alluded to by Rouanet, who says it is played by a solo instrument unaccompanied by the drums. Sir Arthur Sullivan, when in Cairo, describes hearing an Arab orchestra playing a *Pescheveff* ("Fortnightly Review," January, 1905). With the *Nouba Gharnata*

the prelude is called *Mestekber senâa*, i.e., a classical prelude, to distinguish it from the ordinary *Mestekber* which precedes the songs in the *Nouba Neklabat*. There is also a smaller prelude called *Kersi*, which precedes all the movements of the *Nouba Gharnata*, save the last, as well as a vocal prelude (possibly the singer's recitative mentioned by Salvador), known as *Daïra (see also No. 13 of these "Notes")*.

12.

THE "CIRCLES."

The Arabs were much attached to the circle as a means of expression. They explained their modes in this way, as shown by Kiesewetter ("Die Musik der Araber"), hence the phrase "circulations of the mode." La Borde ("Essai sur la Musique") gives an example of the Arab system of musical notation by this means, which is extremely interesting.* His explanation of it, and its translation into modern notation by Dalberg ("Ueber die Musik der Indier"), although accepted by Kiesewetter, has been rejected

* It is taken from the sixteenth-seventeenth century MS. of Schamseddin-Saidaoui.

by Fétis ("Histoire Générale de la Musique"). The MS. of Ali of Ispahan contains these "circles," such as Salvador speaks of, to denote the rhythm.

13.

THE PRELUDES.

Shaw ("Travels in Barbary," 1757), who visited Mauretania very early in the eighteenth century, says that in the historical *cantatas* (presumably the *Noubet*) the Arabs had their preludes and symphonies, each stanza being introduced with a flourish from the *Arabebbah* (a kind of *Rebab*), whilst the narration was accompanied with some soft touches upon the *Gaspah (Gosba).*

14.

THE TONIC.

Salvador says the fourth note in the scale is *always* the tonic. His own examples will not stand this firm law.

15.

THE DRAWLED SCALE.

The nasal method of singing and the habit of gliding from note to note, especially in the *gloss*, has led historians and travellers, especially those who were aware of the *Messel* system of the fourteenth century Arabian-Persian theorists, to assert that the Arabs played these third and quarter tones.

It was this that probably misled Lane, who refers to these third tones as "small and delicate gradations of sound," which "give a peculiar softness to the performances of the Arab musicians."

This nasal intonation and *portamento* is an absolute necessity to an Arab singer, and the more exaggerated its character, the greater is the merit of the performer. Precisely the same idea exists with instrumentalists, the *portamento* being cultivated to the extreme. Naumann, the historian, found this peculiarity among the modern Greeks and Andalusians, which is probably a survival of Arab influence.

J. B. Wekerlin, in a lecture before the Société des Compositeurs de Musique, in 1864, agreed with Salvador and attributed Villoteau's belief in practical

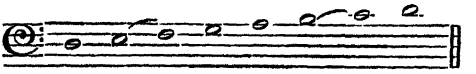
third tones with the Arabs, to this nasal style and the drawled scale.

16.

THE "IRAK" MODE.

Here is the scale of the *Irak* mode:

IRAK.

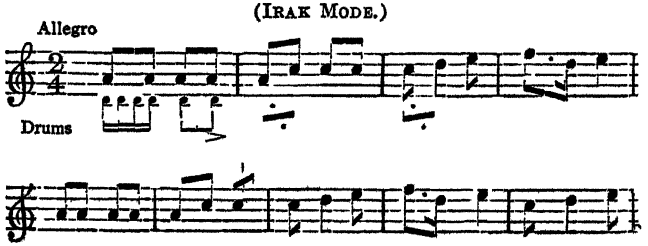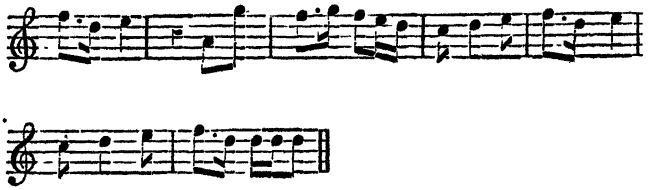


Of examples in the mode *Irak*, Christianowitch could find no trace. Yafil and Rouanet, however, give several specimens, a *Tchenebar Irak*, a *Mestekber* and *Neklab* "Li Habiboum Ked Samah li," and some *Kadriat senâa* and *Zendani*, and gives the scale as A, B, C sharp, D, E, F sharp, G, A, which clearly does not agree with Salvador. This scale is *Djorka*, which, as Salvador says, has the characteristics of *Irak*. Rouanet has perhaps confused the modes. Among the *Zendani* which he gives, the one entitled "Djatni bria" shows that he is not certain of the mode since he labels it *Irak* or *Djorka*. Salvador says in his "Notice sur la Musique Kabyle," that in the *Irak* songs the melody rests within the compass of a seventh,

the lowest note being A, and the highest G. This is clear from the examples he gives, "Erfed-adhar-im-ehouzz adaoui-m," "A-ir'ef-iou-ekker-our-eggan," a song made on the expedition of Marshal Bugeaud against them in 1847, and a song known as the submission of the Kabile to Marshal Randon in 1857. This compass may perhaps only refer to Kabile music, as the Tunisian-Moorish song, "Le Ramier," quoted by him as *Irak*, is not so restricted. The "Li Habiboum Ked Samah li," given by Rouanet as *Irak* agrees entirely with Salvador. Salvador speaks of the Hanefi chants being in this mode. So is the Koran chant given by Lane in his "Modern Egyptians." In the Eastern Arabian and Persian system there is an *Irak* mode known as the "Arabian mode." Its scale is A, B flat, C sharp, D, E flat, F, F sharp, G sharp, A.

Here is an example in the *Irak* mode:

"ERFED-ADHAR-IM-EHOUZZ ADAOUI-M." KABILE SONG.
(IRAK MODE.)



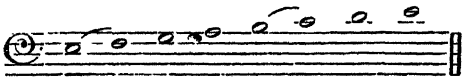


17.

THE "MEZMOUM" MODE.

Here is the scale of the *Mezmoum* mode:

MEZMOUM.

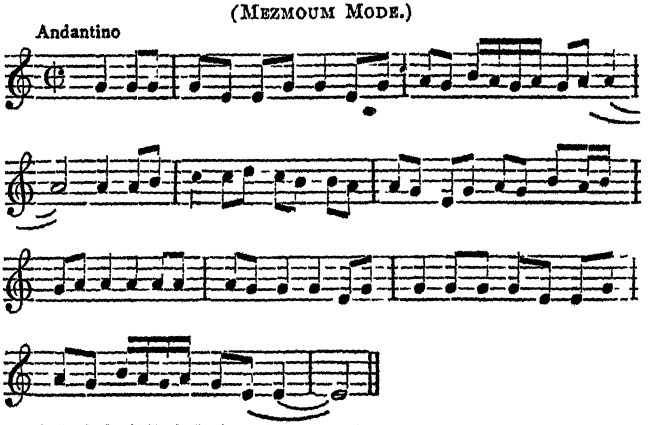


There is an absence of the second note in the songs of the *Mezmoum* mode, says Salvador ("Notice sur la Musique Kabyle"). The scale really is E, G, A, B, C, D. It rarely ever reaches E octave, the melody usually lying in the compass of six or seven notes. This is noticeable in the specimens that he gives of Kabile songs, "Ait-erbah" and "Laman-ichoud-r'er-en-nedieh." Rouanet is rather confusing in his description of the mode, by saying it is the "Lydian" scale, and at the same time calls it the modern major scale, neither of which, how-

ever, agrees with Salvador. In Spain, says Salvador, all the old popular songs are in the *Mezmoum* mode, a fact which is also noticed by Engel ("Study of National Music"). Fétis says *Mezmoum* is not known to the Arabs of Asia, Egypt nor Spain. If this is so, it is further evidence of the independence of the music of the Mauretanian Arab. There is a quaint specimen of Bedouin music given by La Borde ("Essai sur la Musique"), which is entitled "Le Mizmoume." There is also an interesting Arab belief mentioned by Shaw ("Western Barbary," 1757), that "the flowers of mullein and mothwort will drop upon playing the 'Mizmoume.'"

Here is an example in the *Mezmoum* mode:

"AIT-ERBAH." KABILE SONG.
(MEZMOUM MODE.)

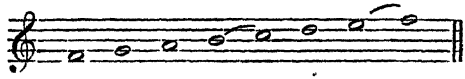


18.

THE "EDZEIL" MODE.

Here is the scale of the *Edzeil* mode:
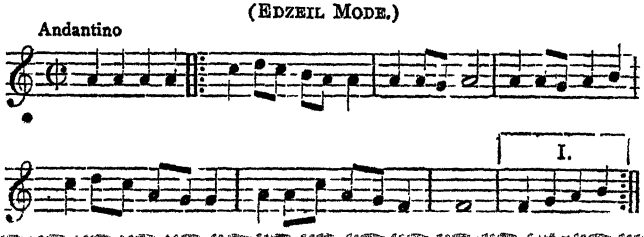
EDZEIL.

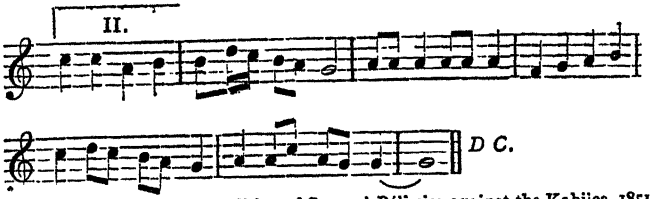


The *Edzeil* mode is referred to by Christianowitch and Rouanet as *Dil.* The former gives no examples, and the specimens of the latter in the *Kadriat senâa* and *Zendani*, seem to agree with Salvador, although Rouanet considers *Edzeil* little different from *Meïa.* The scale of the latter he gives in two forms, one of which falls entirely into Salvador's *Edzeil.* Salvador has two specimens of the mode, both modern Kabile songs: one made on the expedition of the French against the Kabiles in 1851, and another on the expedition of 1856.

Here is an example in the *Edzeil* mode:

KABILE SONG.*
(EDZEIL MODE.)





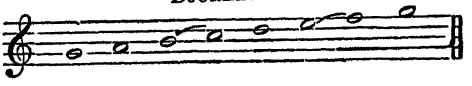
* Song made upon the Expedition of General Pélissier against the Kabiles, 1851.

19.

THE "DJORKA" MODE.

Here is the scale of the *Djorka* mode:

DJORKA.
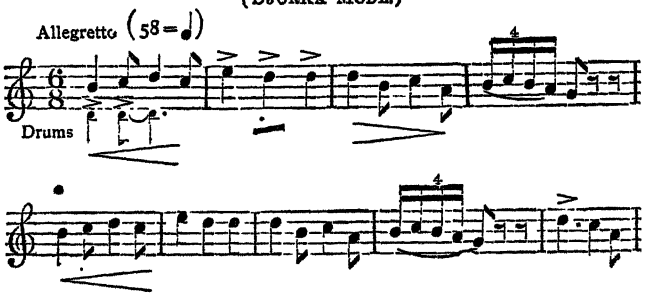


The Arabs to-day, according to Rouanet, say there is no mode *Djorka* because there is no *Nouba Djorka.* This is really no argument, since there are *Noubet* of which mere fragments remain, and so it is not unreasonable to suppose that the *Nouba Djorka* has been lost entirely. The mode is not mentioned by Christianowitch, but is acknowledged by Rouanet, who says that although its character seems more resolute, and has different endings, it is much about the same as *Irak*, the scale of which he gives as:
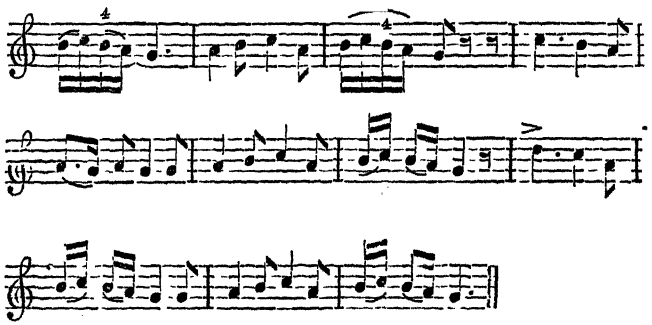
A, B, C sharp, D, E, F sharp, G, A. This is identical with Salvador's *Djorka*, and Rouanet is evidently wrong in assigning a common scale to both modes, as the difference between his *Mestekber* and *Neklab Djorka* "Mahma Iekter fel Moudelel," and his *Mestekber* and *Neklab Irak* "Li Habiboum Ked Samah li," is as clear as daylight. Salvador points out that *Djorka* has the characteristics of *Irak*, "from which it is sometimes difficult to distinguish it." In the three examples which the latter gives of Kabile songs, "A-bab-el-lefedhol," "Imma-Hanna" and "Complainte de Dahman-ou-Meçal," he admits that owing to the restricted compass of the songs he is unable to say whether they are in *Djorka* or *Irak*.

Here is an example in the *Djorka* mode:

"KLAÂ BENI ABBÈS." KABILE SONG.

(DJORKA MODE.)





20.

THE MINOR SCALE IN ARAB MUSIC.

Carl Engel probed forty melodies of the Algerians, and found twenty-seven in the major, three in the minor, seven major and minor, and three uncertain. Prima facie this disposes of the idea of the predominance of the minor mode with the Arabs. But the truth is, since the *Meïa* mode corresponds with our major scale, and the *L'saïn* mode with our minor scale, there is abundant evidence that the music of the Arabs may be found more readily in the latter. Engel has evidently taken Christianowitch's *harmonised arrangement!* of Arab music as his authority. This arrangement is done in con-

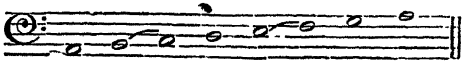
formity with European tonality, and is entirely wrong, so far as the modal base of the Arab is concerned.

21.

THE "L'SAÏN" MODE.

Here is the scale of the *L'sain* mode:

L'SAÏN.
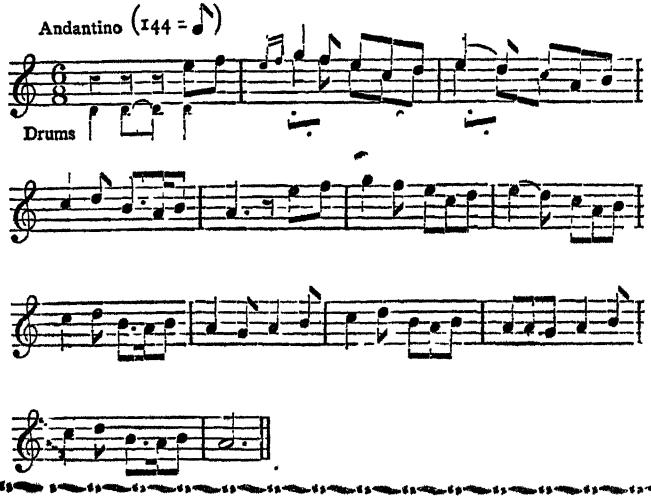


L'sain or *Hassine* is the name of one of the Eastern Arabian and Persian modes, known as "The Lament," and named probably after a famous national hero, Hassine or Hussine, whose death is the subject of a sort of national passion-play. This mode has a scale: A, A sharp, C, D sharp, F sharp, G, A, which is also the scale allotted to their mode *Abuselik* (evidently a mistake somewhere). However, from this scale it is clear that the Eastern mode has nothing in common with the Mauretanian.

Strange to say, it is the Eastern mode *Neva* that resembles the Arab mode *L'saïn.* Christianowitch, who gives a *Nouba L'sain (Hosein)*, and Yafil and Rouanet, who give a *Touchiat Gribt L'sain (Hassine)*, agree generally with Salvador's reading of the mode. The examples given by the latter are: part of a *Nouba L'saïn* called "Yamina," an Algerian song, "Chebbou-chebban," and several songs of the Kabiles, "Zohra," "Stamboul" and "Dadda-Ali" (two versions).

Here is an example in the *L'saïn* mode:

"CHEBBOU-CHEBBAN." MOORISH SONG FROM ALGIERS.
(L'SAIN MODE.)

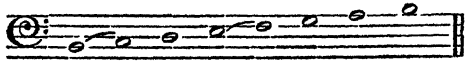


22.

THE "SAÏKA" MODE.

Here is the scale of the *Saïka* mode:
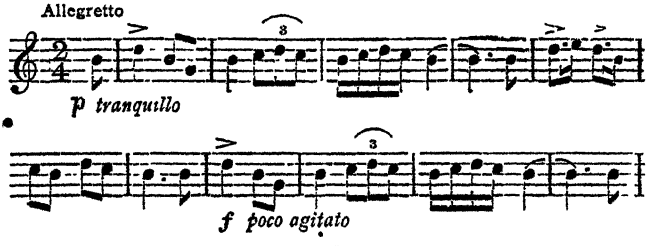
SAÏKA.
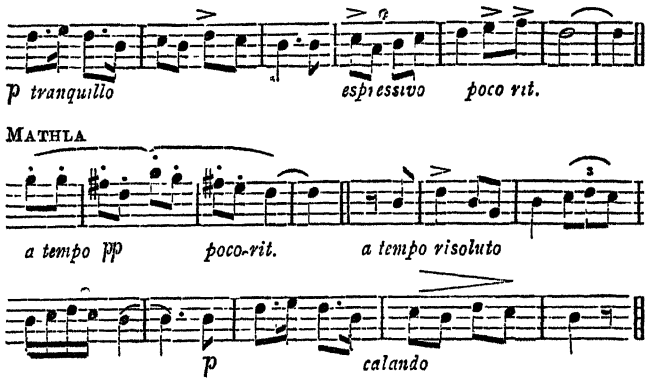


Salvador gives no examples of *Saïka*, but Christianowitch has a *Nouba Saïka*, which agrees generally with Salvador's modal scale. Yet there is a persistence of F sharp and also of D sharp. This is noticeable too in the Yafil and Rouanet "Répertoire," the *Touchiat Saïka*, the *Tchenebar Saïka* (ancient march of the Dey of Algiers), the *Mestekber* and *Neklab* "Ghouzili Sekkour Nabet," the *Mestekber* and *Neklab* "El Ked eladi Sabani" and the *Kadriat senâa.*

Here is an example in the *Saïka* mode:

"INSIRAF NOUBA SAÏKA."
(MODE SAÏKA.)



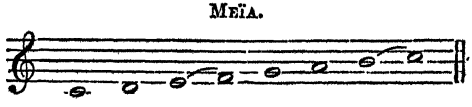


Rouanet is uncertain of the scale, and gives it in three forms in which he found it, saying it has been altered from its original form. The Eastern Arabian Persian mode of *Abuselik (= L'saïn)* agrees with Salvador's *Saïka.* The three bars at the *Mathla* in the example are in the *Edzeil* mode, which might be termed the relative mode to *Saïka.*

23.

THE "MEÏA" MODE.

Here is the scale of the *Meïa* mode:
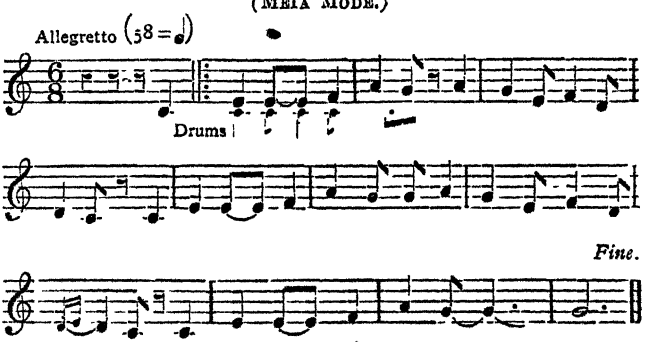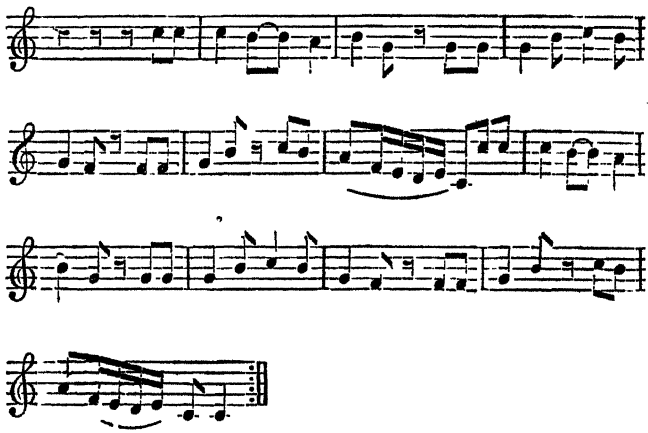


Christianowitch gives the notation of a *Nouba Meia*, which agrees with Salvador's mode. Yafil and Rouanet, too, have some examples, a *Touchiat Meïa* and a Moorish dance, "Bane Cheraff," which fall into Salvador's scale, notwithstanding that Rouanet confuses the student by saying first it is the Hypo-Lydian scale (agreeing with Salvador) and again gives it as C, D, E, F sharp, G, A, B, C. In the Eastern Arabian and Persian system there is a *Meïa* mode with a scale, B, c, D, e, f, G flat, G natural, A. It was called "The Treasury of Tones." From this it is evident that the ancients divined the "treasures" of the major mode (for such the *Meia* mode is) long before European civilisation had grasped it.

Here is an example in the *Meïa* mode:

"HEUSS-ED-DOURO." MOORISH SONG FROM ALCIERS.

(MÉIA MODE.)



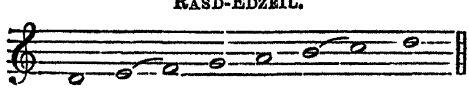


24.

THE "RÂSD-EDZEIL" MODE.

Here is the scale of the *Râsd-Edzeil* mode:

RÂSD-EDZEIL.



Fétis, in his "Histoire," misquotes Salvador's reading of the *Râsd-Edzeil* mode, and then proceeds to correct him. He gives Salvador's scale as beginning on G, whereas it should be D. Here are Salvador's

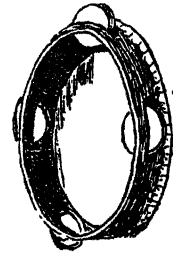
words: "Le mode *Râsd-Edzeil*, correspondant au mode Hyper-mixolydien des Grecs, et au *huitiéme ton* du plain-chant ayant pour base le *ré*, octave du premier." Fétis also finds fault with his designation of the keys of plain-song, but according to the most trustworthy authorities, Salvador is right. Where Salvador might have stood corrected was in his conception of the Greek modes. This mode is mentioned by Christianowitch, but not by Rouanet. I have seen no examples of *Râsd-Edzeil.* *(See No. 47 of these "Notes" for a mode Râsd.)*

25.

THE "TAAR."

The *Taar* described by Lane ("Modern Egyptians") is eleven inches in diameter, which is about the size of the one given by Christianowitch ("Enquisse Historique," etc.). Lane says it "is held by the left or right hand, and beaten with the fingers of that hand, and by the other hand. The fingers of the hand which holds the instrument, striking only near the hoop, produce higher sounds than the other hand, which strikes in the centre." Note this in relation

to the diversity of timbres from the drums as mentioned by Salvador in Chapter V. Shaw ("Travels in Barbary," 1757), who visited Mauretania in the first decades of the eighteenth century, describes the *Taar* of the Moors as identical with the above, but that of the Arabs and Bedouins did not have the metal discs in the rim He says it served as a bass to the concerts, and the players touched it "very artfully" with their fingers, knuckles and palms.



TAAR.

26.

THE "GOSBA" AND "DJAOUAK."

Shaw ("Travels in Barbary," 1757) speaks of the Arab flute *Gosba (Gaspah)* of three or more holes according to the ability of the performer. Lumsden ("Trip to Algerine Territory," 1847) writes of an

Arab street player, who "played an air, if air it may be called, consisting of about two or three bars at the utmost, of a simple modulation on three or four notes on a rude flute." Shaw (see above) says Arab music rarely consists of "more than one strain." Lempriere ("Tour from Gibraltar to Morocco," 1793) found in the slow airs a "melancholy sameness."



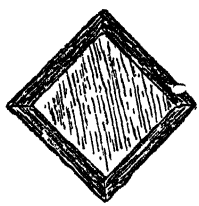
THE DJAOUAK AND GOSBA.

27.

THE "DOF."

The *Dof* is about eleven inches in diameter, and is played and held similarly to the *Taar*. It has

"snares" stretched across the inside of the head, which give the instrument a sharp crisp tone. It is mentioned among the instruments of the Arabs of Spain by Al-Farabi (tenth century), and still in use by them to-day as the *Aduf*. The *Dof* of Persia given by Ouseley ("Travels," 1815) is more like a huge tambourine without the metal plates. The *Tof* of the Hebrews, according to Kircher ("Musurgia Universalis") appears to be like a kettledrum.



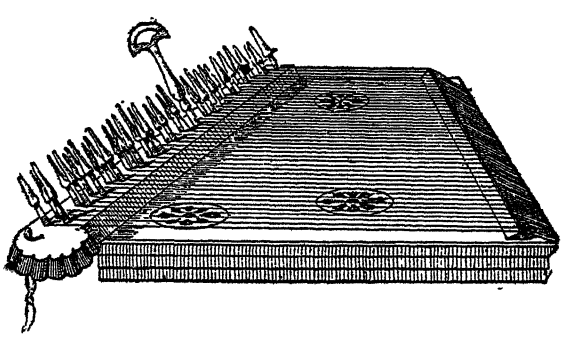
DOF.

28.

THE "KANOUN."

The name *Kanoun*, says Lane is derived from the Greek and means "rule," "law," "custom." The *Kanoun* of Mauretania is of different shape to that used in Egypt and Asia, being more like the *Santir*.

The *Kanoun* described by Lane ("Modern Egyptians") has seventy-two strings. Fétis, quoting the Belgian Consul at Alexandria in 1839, as his authority, says the instrument had seventy-five strings, like the one described by Salvador. The instrument is played on the knees. "Under the hands of a skilful player," says Lane, "the *Kanoun* pleases me more than any other Egyptian instrument without an accompaniment." Salvador says, in his "Essai sur l'origine de quelques instruments," that whilst the instrument came from the Greeks, he is not sure whether it is derived from the *Trigonon* or *Kynnira*. The former seems the more probable etymologically, and moreover we find that Al Makkari mentions the *Kennire* with the Arabs.



KANOUN.

29.

THE "KANOUN" SCALE.

Fétis ("Histoire, etc.") says the lowest note is E and gives a different scale

30.

THE "RAITA" OR "SAÏKA."

Among the instruments of the Arabs of Spain, as given by Al-Farabi (tenth century) are *Azahika (Saïka)* and *Almeya (Meia).* In Spain to-day there are dances by these names, which are of Arab origin (Fuertes, "Historia de la Musica Española").

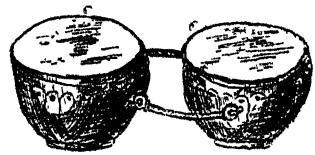
31.

THE "ATABAL" AND "NAKÁKEER."

Salvador does not speak of the kettledrums as *Nakákeer*, a word generally considered to be the Arabic equavalent, but as *Atabal*, which, he says, is the old Arab designation.* The term *Nakákeer* is

This is also the designation of Christianowitch.

not used in Mauretania for kettledrums. It is, however, the common appellation for them with the Eastern Arabs, and in Egypt, Persia and India. In his "Essai sur l'origine de quelques Instruments," Salvador points out that *Nacguaires (Nakákeer)* was the general term used by the ancient Arabs for their warlike *chansons*, and as the kettledrums were, with the oboes, the warlike instruments, the word *Nacguaires* became transferred to the kettledrums, just as the military oboes became known under the name of the mode in which the war-songs were sung, viz., *Saika* or *Raita*. The word *Naguaires* (known to the French as *Nacaires* and the English as *Nakeres*) doubtless came into Europe at the time of the Eastern Crusades (Michaud, "Histoire des Croisades") With the Arabs of Spain, kettledrums were *Atabal*, as with the Mauretanian Arabs. It is the name for kettledrums with the Spaniards to-day. Here again we see the independence of the Mauretanian from the Eastern Arabs (The question of its introduction into Europe is dealt with fully by Kastner, "Manuel Générale de la Musique Militaire," and also in the present writer's "Rise and Development of Military Music").



ATABAL.

32.

THE MILITARY BAND.

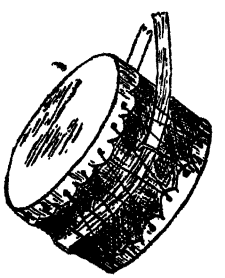
A traveller (Lumsden, "Trip to Algerine Territory," 1847) describes a military band of the Arabs as comprising "three wind instruments resembling clarinets, of a very rude construction, however; six small drums shaped like our kettledrums, but measuring only six or eight inches in diameter; like the kettledrums, each person took charge of two; three large bass drums played upon with a regular drumstick at one side, and a switch at the other; and two pairs of brass cymbals." This is little different to the military band of the Turkish Janissaries (Farmer, "Rise and Development of Military Music," 1912).

33.

THE "ATAMBOR.

The *Atambor* seems to be identical with the *Tabl* given by Lane ("Modern Egyptians"). Like the

Nakákeer, it belongs to military and processional music. At the time of the Crusades it was adopted by the Western armies for their military bands, which hitherto had only been served by trumpets and horns. In England this Eastern name for the side drum *(Tabor)* survived until as late as the eighteenth century (Grose, "Military Antiquities"), although it had been then generally superseded by the word *drum*. In France, as *Tambour*, the designation still persists



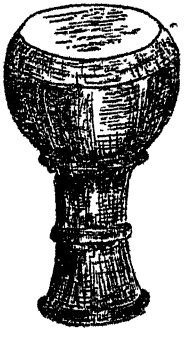
ATAMBOR.

34.

THE "DERBOUKA."

Lane speaks of two kinds of *Derbouka*, of wood and of earthenware. That used amongst the Arabs

of Mauretania appears generally to be of the latter (see Christianowitch, "Enquisse Historique," and Campbell's "Letters from the South"). It is about fifteen or sixteen inches long, and in being played is suspended by a cord over the left shoulder, and carried under the left arm. It is beaten with both hands and yields different sounds when beaten near the edge and near the middle. Macgregor in his "Eastern Music" says: "Its tone is full and musical with a range of three notes depending on the mode and place of striking the top." Among the upper classes, some beautifully designed *Derboukas*, inlaid with mother-of-pearl, are used.

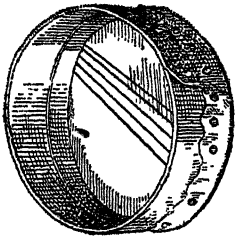


DERBOUKA.

35.

THE "BENDAÏR."

The *Bendair*, as we may see from the illustration, resembles the *Taar*, but the metal discs which jingle in the rim are missing. Instead of these, there are "snares" stretched across the inside of the head, which give the instrument a tone like our side drum.

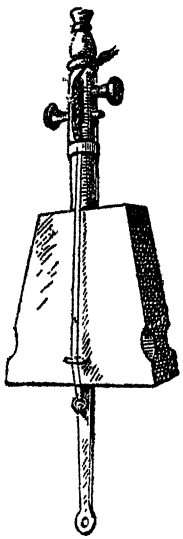


BENDAÏR.

36.

THE "REBAB."

Rebab, says Lane ("Modern Egyptians"), is the general Arabic name for a viol. In its earliest form (which is given here and also in the frontispiece) it was probably not a bowed instrument, but



EASTERN REBAB.

played like a guitar. It was found in this form in modern times among the desert Arabs (Crichton, "History of Arabia"), and also in Algieria to-day with the Kabiles. When it became a bowed instrument is difficult to say. Fétis ("Antoine Stradivari," 1856) says that a bow with a fixed nut may be seen among the ornaments in a collection of poems, of an Arab MS. of the time of the first caliphs (seventh century) at the Imperial Library of Vienna. Al-Farabi is usually referred to as the first to men-

tion the *Rebab*. But it is mentioned by Ali of Ispahan as being used by the musicians at the court at Bagdad two centuries and a half before this Al-Farabi speaks of *Arrabil* This is none other than the *Rebab*. Heron-Allen, the diligent historian of the violin, mentions having seen in the Basque provinces the *Rebab* under the name of *Rabel;* whilst our own Chaucer speaks of the *Ribible*. This instrument, shown above as the *Eastern Rebab*, was, no doubt, used by the Arabs and Moors at the time of their conquest of Spain, and may be counted as one of the precursors of our violin. Kathleen Schlesinger ("Precursors of the Violin Family"), one of the most careful and diligent of musical antiquaries, has not accepted this flat-chested *Eastern Rebab* in the ancestry of the violin, for these reasons: Because: (1) it is entirely different to the European *Rebec;* (2) it is held like the violoncello; (3) there are no proofs of its antiquity. None of these reasons appear to be valid enough for rejecting the *Eastern Rebab*, as: (1) the *Rebec* did not come from the flat-chested *Eastern Rebab*, but from the *Oud*, which, as we shall see later, was the parent of the vault-chested *Moorish Rebab;* (2) other recognised

precursors of the violin were played violoncello-wise, e.g, the guitar-fiddle given by Miss Schlesinger in Fig. 176, which is admitted to be "by no means a solitary example of this position"; (3) the very primitive construction of the *Eastern Rebab* is itself sufficient evidence of its antiquity.* It is used everywhere by the Arab race, save in Mauretania. I feel convinced that Miss Schlesinger is wrong in neglecting this flat-chested *Eastern Rebab*, and preferring to treat with the vault-chested *Moorish Rebab*, which is simply the bowed *Oud*. The valuable references which she has given to the vault-chested *Rebab* from Susa and the Sassanian silver dish, merely confirm the antiquity of the *Oud* and not the *Moorish Rebab*.

There seems every reason for believing that it was the flat-chested *Eastern Rebab* which the Arabs and Moors brought to Spain. A *Rebab* is mentioned by Al-Farabi as one of instruments used by the Moors of Spain, and that this was the bowed flat-chested

* In Appendix E of her "Precursors of the Violin Family," the reference to a rectangular cittern found in a fresco of the Omayyad or Abbaside dynasties, may modify this doubt of the antiquity of the flat-chested *Rebab*

Eastern Rebab is evident from a contemporary Arab writer, Ali of Ispahan, who says in the "Liber Cantilenarum" (Fol. 69) that it was played on a foot or peg violoncello-wise. It appears, however, that at a period subsequent to this (i.e., after the tenth century), another kind of *Rebab* came into use—the vault-chested *Moorish Rebab* How this came about we can only surmise.

During the Middle Ages we find the same string instrument played in various ways, by hand, plectrum or bow. This practice was evidently common with the Arabs as it is to-day, and the *Oud*, which was their most important instrument, was no doubt one such instrument played alike by hand, plectrum and bow. But as the term *Rebab* was given generally to all bowed instruments (Lane, "Modern Egyptians") just as *Tanbura* was common to all wire stringed instruments (Niebuhr, "Travels through Arabia"), it is possible that the bowed *Oud* became known in the course of time, as a *Rebab*, and eventually this bowed *Oud*, (now the vault-chested *Moorish Rebab*), was actually preferred so much to their flat-chested *Eastern Rebab* that the latter was

allowed to fall into neglect.* This is the reason why to-day, the Mauretanian Arabs, the descendants (and how proud they are of it) of the Moors of Spain, possess the vault-chested *Moorish Rebab*, whilst the entire remaining Arab race has the flat-chested *Eastern Rebab*.†



MOORISH REBAB.

With Europe, the very opposite took place, for although it kept the hand and plectrum, played *L'Oud* in the *Lute*, which has survived in the modern *Mandoline*, it abandoned the bowed *Oud* (or

* The fourteenth century Spanish poet, Ruiz (quoted by Riaño, "Notes on Early Spanish Music") refers to the shrill tone of the *Moorish Rebab (Ravè Morisca)*, which was most likely the vault-chested instrument. We see the same preference for the vault-chested type in the *Oud*. From the types given in the Spanish "Cantigas de Santa Maria" (thirteenth century), the Moor seems to have a vault-chested instrument like our *Mandoline*, whilst the Spaniard favours a flat-chested instrument like our *Guitar*.

† Shaw, who visited Mauretania in the early eighteenth century, refers to the Arab and Bedouin population having the *Arabebbah* ("the bladder and string") which was evi-

Moorish Rebab), after it reached the *Rebec* and *Geige* stage. On the other hand, it developed the flat-chested instruments, the *Eastern Rebab* especially, which with the flat-chested *Pandore* (the *Bandurria* of Spain) contributed to the parentage of the modern violin.

If we compare the European *Rebec, Rubeba*, etc., of the twelfth and thirteenth centuries, we will find them almost identical with the instrument used by the Mauretanian Arabs of modern times. The truth is that whilst Europe has progressed with civilisation, the Arabs have remained stationary, and the instruments of the modern Arabs are practically in the same state as they were at the fall of the Arab polity in Spain.

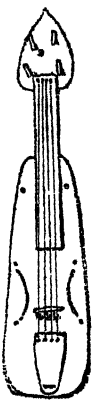
Yet here a problem arises. In Mauretania to-day, whilst the *Moorish Rebab* retains its original designation and form, the *Kemendjah* has grown out of all recognition to its original type. Now the original *Kemendjah* may be seen in Lane's "Modern

dently the flat-chested *Eastern Rebab*. He speaks also of the superior music of the Moors and says they possessed the *Rebebb* of two strings played with a bow, most likely the vault-chested *Moorish Rebab*.

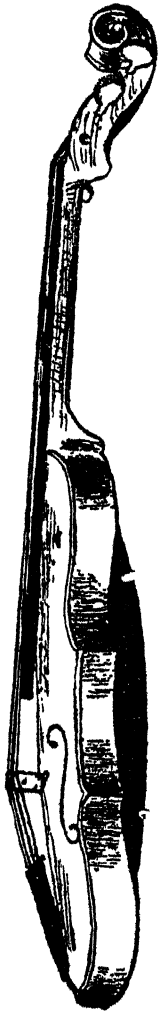
Egyptians," and on page 169 of the present work. In the Persian language, says Lane, it means "a bow instrument," and indeed it seems to be of Persian or Indian origin. Villoteau says that it is Persian, and in the lexicons means "a viol," whilst Fétis would derive it from the Indian *Omerti.* The instrument (at least by name) was unknown to the early Arabs of Spain, and is not mentioned in Arabic works until the fourteenth century. It is also unknown to travellers in Mauretania during the seventeenth and eighteenth centuries. Shaw, in his "Travels in Barbary," 1757, devotes a whole chapter to music, but does not mention the *Kemendjah* by name. He does, however, refer to the *Arabebbah*, the *Rebebb* with two strings, and "a long-necked kitt or fiddle, played upon like the rebebb." This latter would appear to be the *Kemendjah.*

With the Eastern and Egyptian Arabs, the *Rebab* has made no progress, and remains to-day almost in its primitive form. It was these people who probably first adopted the Persian *Kemendjah* of two strings, as an improvement upon their own cumber-

some one-string instrument, and thus it probably became the custom of looking upon all improved bowed instruments under the general designation of *Kemendjah*, as has been suggested by a recent writer (Harold Sheridan) in "Cairo Scientific Journal." This notion (although it is in direct defiance of the conservative Mussulman spirit) may have taken ground in Mauretania, but how it grew from its primitive state with the cocoanut sounding-board, to the present *Moorish Kemendjah*, which is almost identical with our violin, is not easy to grasp. Villoteau found an improved kind of instrument in Egypt, which tended towards the model of our modern violin, and from this, and the examples of Fétis, such as this *Kemendjah (see illustration)* one might be tempted to believe in a gradual evolution up to the present *Moorish Kemendjah* given below, but the clear-cut European features of the latter are unmistakable.



KEMENDJAH.



MOORISH KEMENDJAH.

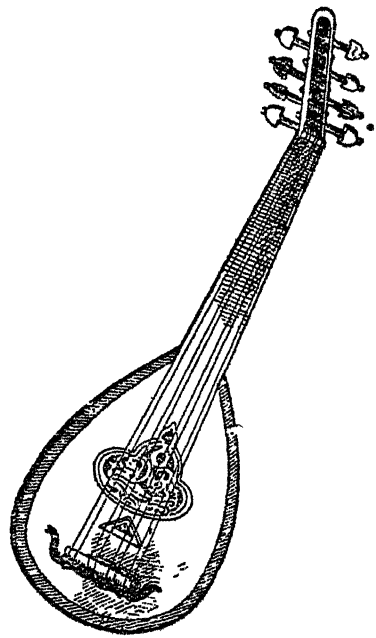
37.

THE "KOUITRA."

The *Kouitra*, which seems to belong specially to the Mauretanian Arabs, is a derivation of *L'Oud*, an instrument common to Eastern Arabs. But the former is smaller, has no frets, and the head, instead of being turned at a right angle, is almost straight. In Persia it is called *Sitar*, which means literally "four strings." It is mentioned in two sizes by Al Farabi with the Arabs of Spain in the tenth century, and also by Ali of Ispahan. Addison in his "West Barbary" (1671), speaks of Fez possessing good teachers of the *Kouitra*. Shaw ("Travels in Barbary," 1757), who visited Mauretania in the early years of the eighteenth century, and speaks of the music of the Moors as "more artful and melodious" than that of the Arabs and Bedouins, says also that they had a greater variety of instruments, and among them *Quetaras (Kouitras)* of different sizes.

As the *Rebab* passed into Europe as the *Rebec*, *L'Oud* as the *Lute*, etc, so the *Kouitra* became the *Guitar*. Concerning the latter, however, Salvador believed that the Arabs got the instrument from the Greeks, through the Romans, who brought it to

Spain, where the Arabs found it. (Salvador's "Essai sur l'origine de quelques Instruments.")



KOUITRA.

Kathleen Schlesinger ("Precursors of the Violin Family") shows, like Salvador, that the *Guitar* is derived from the *Kithara*, and says that "in Arabic of the present day the word kithara is still in use, but the Arabs of North Africa pronounce it *githara* (with a hard 'g' and a 'th' as in 'thick')." This is

a very sweeping statement which, according to Salvador ("Essai sur l'origine de quelques instruments"), requires some modification. Salvador says that whilst in Algeria the pronunciation is *Kouitra*, it is more soft in Tunis, and in Morocco is simply *Kitra*. This agrees with the mediæval Hispano-Arab word *Cuitre* or *Cuitara*. Where the hard "th" is to be found, says Salvador, is in Alexandria, where the "t" is pronounced "th" as we do in English.

38.

THE MUSICAL ALPHABET.

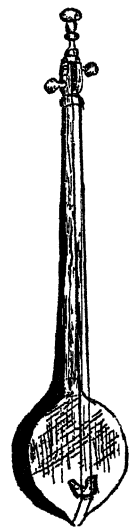
In the sol-fa used by the Moors we again have evidence of the Greek basis of the music of the Mauretanian Arabs. If they had maintained the old Arabic-Persian theory, they would, instead of the sol-fa, referred to by Salvador, speak of A as *Alif*, B as *Ba*, C as *Gim*, D as *Dal*, E as *Hé*, F as *Vau*, G as *Zain*. Crichton, in his "History of Arabia," says: "It is highly probable that the terms *sol, fa, ut*, etc., used in the old mode of teaching music, were borrowed from the Moors of Spain." Pocock, in his "Flowers of the East," holds a simi-

lar view to this. Fuertes ("Historia de la Musica Española") also makes this claim for the Moors

39.

THE "GUNIBRY."

The *Gunibry*, which is favoured by the Kabiles, belongs only to the Mauretanians It is like the *Tanbura*,* an instrument common to Eastern Arabs, and played like it with a plectrum but differs in having no frets. Now, the presence of the fretless *Gunibry* and *Kouitra* with the Mauretanian Arabs, and the presence of the fretted *Tanbura* and *L'Oud* with Eastern Arabs, again bears evidence to the independence of the musical system of the former. Beside the *Gunibry* and *Kouitra*, the flutes and



GUNIBRY.

* The *Tanbura*, through its phonetic variations, *Pandura*, *Pandola*, *Mandura*, became the European *Mandola* and so the *Mandoline*.—(Hipkins in Grove's "Dictionary.")

oboes of the Mauretanians* differ, at least by name, from those of the East. The Mauretanians have the *Gosba* (or *Djaouak*) and *Raita*, whilst the Eastern Arabs have the *Nay* and *Zemr*. In a list of two hundred Arab and Persian instruments given by Kiessewetter ("Musik der Araber"), no mention is made of the Mauretanian *Gosba*, *Djaouak*, *Raita* or *Gunibry*,* which shows how the author's researches were particularly confined to the Arabs of the East and Egypt.

40.

THE ARAB ORCHESTRA.

An Arab orchestra to-day usually comprises, besides singers, the *Kemendjah* or *Rebab* (sometimes both), the *Gosba*, the *Kanoun*, the *Kouitra*, the *Taar*, *Derbouka* and *Znoudj*, etc. This has been its constitution for centuries Lane, speaking of Egypt, describes the position of these musicians when performing. "The performer on the *Kemendjah* usually sits on the right hand of him who performs on

* Unless it is the same as *Gunawe*.

the *Kanoun*, or opposite (that is, facing) the latter, on the left hand of whom sit the performer on *L'Oud* (the *Kouitra* in Mauretania); and next to this last is the performer on the *Náy* (the *Gosba* of Mauretania)." In an engraving (circa 1800) of an Arab orchestra in the writer's possession, the performers are ranged in one line, from left to right, thus: *Taar, Kouitra, Gosba, Kemendjah and Bendair.* Christianowitch says that in the Turkish songs and melodies, i.e., the martial music, the *Raita* and *Atabal* are introduced.

41.

AVICENNA ON MUSIC.

Avicenna, the famous Arab philosopher of the eleventh century, had said Arab music comprised two parts: the *têlif* (melody) and the *ikâa* (rhythm or measure).

42.

INFLUENCE OF MUSIC UPON THE ARABS.

"The natives of Egypt," says Lane, "are generally enraptured with the performance of their vocal and

instrumental musicians: they applaud with frequent exclamations of 'Allah!' and 'God approve thee!' 'God preserve thy voice!' and similar expressions." Jorsen in his notes to the Arabic version of the "Arabian Nights" says: "The effect produced by music upon the people of the East is often very powerful. When under no restraint, they give way to the excitement of the moment, and vent their feelings in exclamations and cries. I have been frequently told of men being completely overcome, falling senseless and fainting under the influence of music." Naumann says that "F. G. Welcker, the archæologist, repeatedly saw Dervishes dance till they fell to the ground in spasmodic fits, ofttimes foaming at the mouth" ("History of Music"). The literature of the Arabs is full of the wonderful effects produced by their music. This, as Salvador points out, may seem strange to Europeans, especially when we see (*"Notes," 6)* how distasteful this music is to them generally. Besides Salvador, who believed in this power of Arab music, I have only read of one other personal testimony of a European to this effect of music upon the senses. Edmond de Amicis, in his

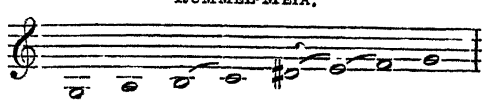
"Morocco" (1897) tells us when he first heard Arab music he felt "bewildered, with my brain in a tumult, and a curious, unfamiliar impression of my own personality." And this was produced by "a few notes of a thin human voice and a discordant guitar." And yet he says, "in that continual repetition of the same motive, almost always a melancholy one, there is something that little by little steals over the soul."

43.

THE "RUMMEL-MEÏA" MODE.

Here is the scale of the *Rummel-Meia* mode:

RUMMEL-MEIA.



Rummel-Meia is mentioned by both Christianowitch and Rouanet. The latter gives several examples, a *Tchenebar Rummel-Meïa* "Noubet el Sultan," a *Mestekber* and *Neklab* "Ya Badi el Hassni ahla ya Merhaba," a complete *Nouba Rummel-Meïa*, and

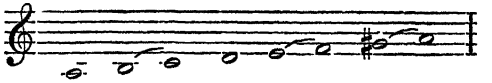
several *Kadriat senâa* and *Zemdani*. The scale, according to Rouanet, is A, B, C, D, E, F sharp, G, A, which is totally different from Salvador's scale

44.

THE "L'SAIN-SEBAH" MODE.

Here is the scale of the *L'saïn-Sebah* mode:

L'SAÏN-SEBAH.



Neither Christianowitch nor Rouanet mention this mode, *L'saïn-Sebah*, and Salvador has left no examples. In Rowbotham's "History of Music" (page 577, Vol. III) there is an Arab song taken from a MS. collection of Turkish, Persian and Arabic songs of the seventeenth century, in the British Museum, which has the character of *L'saïn-Sebah*. The "Osmanie Imperial March" given by Hatherly in his "Treatise on Byzantine Music," seems to be in this mode, the second part undoubtedly. It certainly cannot belong to any of the eighteen chromatic modes which Hatherly specifies for the Orient

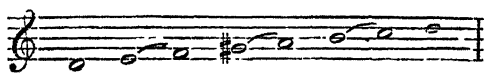
In these modes, by the way, I can only trace one of Mauretania: and that is *Asbein.*

45.

THE "ZEIDAN" MODE.

Here is the scale of the *Zeidan* mode:

ZEIDAN.
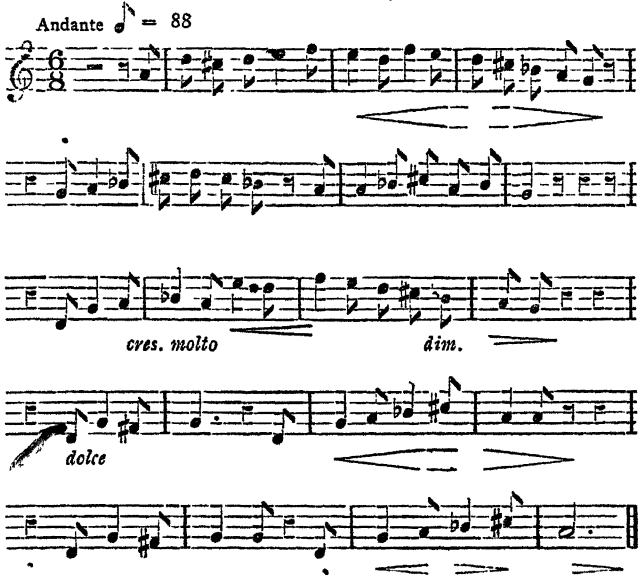


The scale of *Zeidan*, says Rouanet, is A, B flat, C sharp, D, E, F, G, A. This scale, according to Salvador, is *Asbein* The latter points out that these two modes are frequently confused in Algiers, and perhaps Rouanet has mistaken the scale, as it is really difficult to discriminate between them. In the examples given by Yafil and Rouanet, a *Touchiat Zeidan*, a *Mestekber* and *Neklab Zeidan* "Ya Racha el Fitane," and several *Kadriat senâa* and *Zendani*, it is possible to read both scales into them. Christianowitch gives a *Nouba Zeidan*, but with the exception of the first movement, it cannot be interpreted with Salvador's scale. The examples given by the latter in his "Chansons Arabes" are: a song, "Soleima" (given below), and a movement *(Khêlas)* from

the *Nouba Zeidan* known as "Ma Gazelle." One of the famous musicians of the Moors of Spain was a *Ben Zeidan.*

Here is an example in the *Zeidan* mode given as it is usually sung, i e, a fourth higher than its modal base, but still preserving the modal character. Transpositions are customary with the Arabs *(see No. 10 of these "Notes").*

"SOLEÏMA."

(MODE ZEIDAN.)

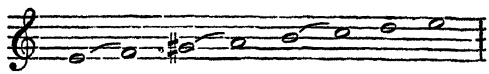


46.

THE "ASBEIN" MODE.

Here is the scale of the *Asbein* mode:

ASBEIN.
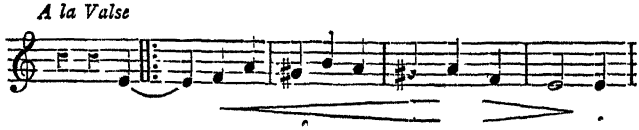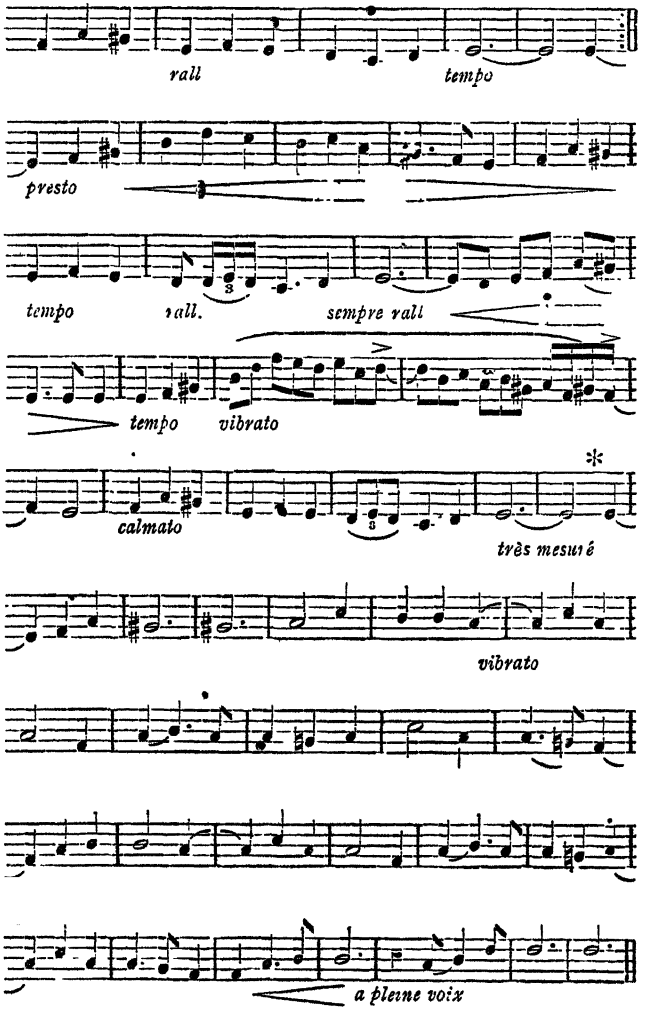


The mode *Asbein* is not mentioned by Christianowitch nor Rouanet. Salvador published a Moorish song from Tunis in this mode which I have not seen. The example below from Salvador's "Chansons Arabes" is an old song of the Moors of Spain, and although Salvador does not specify the mode, it is I believe *Asbein*, although the latter part (from *) is *Meïa*. In the Eastern Arabian and Persian system there is a mode *Ispahan*, with the same scale as *Asbein*. It is possible that the word *Asbein* is a corruption of *Ispahan*.

Here is an example in the *Asbein* mode:

"THE ANGEL OF THE DESERT."
(MODE ASBEIN.)

A la Valse




rall
tempo
presto
tempo
rall.
sempre rall
tempo
vibrato
calmato
très mesuré
vibrato
a pleine voix

47.

OTHER ARAB MODES.

Both Christianowitch and Rouanet mention other modes which do not appear in Salvador's list The former speaks of five: ***Medjenneba***, ***Rummel (Raml)***, ***Ghrib***, ***Râsd (Rousi)*** and ***Rhaoui.*** These, with the exception of the last, are referred to by Rouanet, who adds another, ***Moual.*** These six added to the twelve of Salvador's make *eighteen*, the number of modes in the Eastern Arabian and Persian systems. Against this half suggestion we must remember that Salvador says the Mauretanian Arabs claim to have fourteen modes (although he could only find twelve), whilst Christianowitch also names fourteen and Rouanet* fifteen, but only give proof of twelve, although not the same as Salvador. At the same time, there are several modes mentioned by Salvador which are ignored by the other two writers. Christianowitch does not mention ***Djorka***, and Rouanet does not mention ***Râsd-Edzeil***, whilst neither of them refer to ***L'saïn-Sebah*** nor ***Asbein.*** It

* Al-Farabi, the tenth century Hispano-Arab theorist, speaks of sixteen modes.

is, of course, not improbable that some modes may be known by several names. Let us look into this

The *Moual* mode, says Rouanet, is the same as *Meia*, and certainly the *Mestekber* and *Neklab Moual* called "Djar el Haoua Ouhrek," as well as all the *Zendani Moual*, in the "Répertoire," bear him out.

Rhaoui, says Christianowitch, has been entirely lost, there being no examples extant There is, however, a mode by this name in the Eastern Arabian and Persian system, with a scale, A, A sharp, C sharp, D, D sharp, F, G, A, which has the features of *Rummel-Meia.**

Of the mode *Râsd*, there is no trace of the scale, says Rouanet, yet he mentions a *Nouba Râsd*, and says the *Touchiat Mezmoum* is played with it, there being no *Touchiat Râsd*. From this it would appear that *Râsd* and *Mezmoum* had something like a common scale to permit their use together in a *Nouba Gharnata*. There is a mode *Râsd* in the old Eastern Arabian and Persian systems, the first tetrachord of which resembles *Mezmoum*. Its scale is A, A sharp, C, D, E, F sharp, G, A.

* The wandering minstrels in Arab Spain were called *Rhaouis*.

Rouanet mentions *Medjenneba* but does not specify its scale. Yet, since he says that the *Touchiat Gribt Hassine* (which agrees with Salvador's *L'sain*) is played for either the *Nouba Hassine* or *Nouba Medjenneba*, these two modes may have a common scale. Christianowitch gives a *Nouba Medjenneba* which has the characteristics of *Irak*.

Of the mode *Rummel*, there is a *Nouba Rummel (Raml)*, in Christianowitch, and a *Touchiat Rummel (Remel)* in Rouanet. In neither of these have I been able to determine a common scale, and even Rouanet does not seem to know it. It sometimes looks like *Djorka*, and possibly they are one and the same.

Rouanet also confesses his inability to grasp the scale of the mode *Ghrib*, although he gives a *Touchiat Ghrib*, whilst Christianowitch gives a *Nouba Ghrib*. Again, I cannot locate a common scale for this mode.

From all this we may hazard a summary, although a very doubtful one:

Moual = *Meïa.*

Rhaoui = ?.

Râsd = *Mezmoum.*

Medjenneba = *L'saïn, L'saïn-Sebah* or *Irak.*

Rummel = *Djorka.*

Ghrib = ?.

Perhaps it is more likely that these are the names of some ancient modes, which are not in practical use to-day save in relation to the ancient *Noubet*, and even then have lost their modal characteristics. It is significant that in the Yafil and Rouanet "Répertoire," the names of these modes only occur in the ancient music of the Moors of Spain, and not in the modern Arab, Moorish or Turkish music of Mauretania.

47A.

INVENTION OF NOTES.

This claim of Salvador's for Jean de Muris and the invention of notes, was the current view Coussemaker, however, disproved it. It is strange, however, that whilst European music in the tenth century had but *three* note values, the Arabs of Spain, according to Ali of Ispahan, had *four*, and a century later had *eight*. (Fuertes, "Historia de la Musica Española.")

48.

HARMONY UNKNOWN TO ARABS.

Parry, in his "Art of Music," when treating with the rise of harmony, and endeavouring to show an inherent desire for it, speaks of the "practice of combining several tunes together" by "several savage and semi-civilised races for instance, the Bushmen at the lower end of the human scale, and the Javese, Siamese, Burmese and Moors about the middle." With other than the Moors we have no concern here; but with them, I protest that there is not the slightest evidence of any such practice as he suggests. It is an entire misreading of the structure of their music It is the "gloss" that has misled his "authorities," who in turn have misled him. Even so careful a writer as Ernest Newman follows Parry in this so far as for him to assert* that "phenomena like these undermine the crude and hasty inference that Orientals and savages have no notion of harmony." He surely cannot accuse Villoteau and Salvador of "crude and hasty inferences"! At any rate he sets out to prove his

* "Musical Studies" ("Spencer and Origin of Music").

argument by saying that "with many instruments of various shapes and sizes, it is incredible that the performers should all have been playing the same notes," and quotes Emil Naumann as his authority.

Now although Ernest Newman admits that the result "could not have been harmony in our acceptation of the word," we must remember that Emil Naumann (his authority) distinctly means our acceptation of the word, since he speaks of these various instruments "sustaining the melody by *chords*, arpeggio or otherwise." What is more, Naumann's English editor, Sir F. Gore Ouseley, took the meaning in our acceptation of the word, and rebuked Naumann for "an assertion which is in total opposition to the present practice of Oriental nations, as well as to all their indigenous traditions." Again, let it be stated clearly that so far as the Moors are concerned, and indeed all purely Arab music of Mauretania, Egypt, Syria and Arabia, harmony is unknown. Shaw, speaking of Mauretania ("Travels in Barbary," 1757) says there is no "contrast or variety of parts" in their music. Niebuhr, in his "Travels through Arabia" (1790), found that "all the instruments play in unison; unless it happen that

one or another, take the fancy to play a continual bass." Ouseley (a learned orientalist, so interested in Arab and Persian music that he began translating the ancient music treatises of the East), tells us in his "Travels" (1815) of the absence of "harmonious combinations or counterpoint." Edmond Yafil, the director of the Ecole de Musique Arabe in Algiers, says positively: "la musique arabe n'admet pas les sons concomitants et en est restée à la symphonie d'unissons et d'octaves d'Aristote." Jules Rouanet, Officier d'Instruction Publique, Algiers, and late director of the Ecole de Musique du Petit Athénée, Algiers, also insists in his "Répertoire de Musique Arabe," that harmony does not exist with the Arabs Indeed, in the correspondence that I had with MM. Yafil and Rouanet I found them so strict on this point, that they severely censured Salvador for daring to harmonise Arab music. The "gloss," as we have said, is responsible for this false notion concerning Oriental music. In Arab music we have the "singing instruments" (as Salvador calls them) and the voice, which start out to intone the theme proper. Then, each instrument takes the theme which it improves with the "gloss" in its

own particular fashion: the *Kanoun* has its rapid scales, the *Kouitra* its repeated notes (*à la Mandoline*) and left hand pizzicati, the *Kemendjah* its ornaments without end, to which must be added the *gamme traînée* of the singer It is these several "glosses" of the theme played together that have led the uninitiated to conclude that different themes were in progress.

49.

FÉLICIEN DAVID AND ARAB MUSIC.

Salvador's complaint against Félicien David for "bowdlerising" Arab melody, has substantial grounds. In spite of the claim of Francis Hueffer (Grove's "Dictionary") that David is "almost the only composer of his country who can lay claim to genuine local colour," and that "his Arabs are Arabs, not Frenchmen in disguise," anyone who cares to look into "Le Désert" will see for himself how David has "modified" Arab melody to suit our harmonic and melodic tastes, and that his Arabs are very much "Frenchmen in disguise." Moreover, despite the fact that David had travelled for many

years in Asia Minor and Egypt, his published specimens do not reveal much original research, since so many of them are to be found in La Borde, Villoteau and Lane. Naumann refuses to admit that David copied his material from these writers, and argues that the identity is simply "further proof of its genuineness." Against the "genuineness" of David, it must be remembered that one specimen of Arab music that he "palmed off" to Europe, was afterwards identified with a work written in his St. Simoneon days, for the "brotherhood."

30.

THE ORIGIN OF THE MOORS.

It is worth noting that Fétis recognised six of the Mauretanian modes as identical with those of ancient Egypt. This led him to argue that the Moors under the name of Berbers came from Egypt. This theory should be compared with Salvador's, which is contained in an interesting lecture before the Société des Compositeurs de Musique, entitled "Les Chants cabirique ou gallique."

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PAGE.	LINE.	
9.	9.	For *Noubas* read "Noubet."
10.	15.	After *Journals* add "which I have been unable to trace."
13.	17.	After *modulation* add "rhythm."
14.	15.	For *revolté* read "révolté."
19.	4, 13.	For *Vallés* read "Vallès."
27.	27.	For *régimé* read "régime."
34.	26, 29.	For *Clemént* read "Clément."
39.	3.	For *Clemént* read "Clément."
80.	10.	For *Mandolin* read "Mandoline."
179.	9.	For *Enoch* read "Enoch."
193	3.	For *is* read "are."
203.	2.	Delete *these.*
205.	9.	For *gives* read "give."
206.	9.	Delete *The.*
217.	6.	For *Hypo* read "Hyper."
228.	8.	For *Macgregor* read "Macgreggor."
243.	4.	For *Nay* read "Náy."
243.	6.	For *Kiessewetter* read "Kiesewetter."

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